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ABSTRACT

This publication presents manuscripts and research reports by graduate students. Accompanying papers from their mentors establish a context for the student papers. In this double volume the works are organized by sponsoring university. Student papers presented are: (1) "Looking, Talking, and Experiencing Art with Preschoolers" (Shari Stoddard); (2) "Feminist Art Criticism: Issues in Feminist Criticism Written about the Work of May Stevens" (Elizabeth Garber); (3) "In What Ways Can Objects of Utility Be Considered as Appropriate Study for Art Education? An Inquiry Grounded in British and American Contexts, 1832-1988" (Paul Sproll); (4) "Artist, Teacher, Scholar, Organizational Leader, Administrator, Collector: Art Educators' Beliefs about Roles and Status" (Thomas Ritenbaugh); (5) "The Influence of Structural Dimensions on Similarity /Dissimilarity Judgement when Categorizing Paintings: A Developmental Study Proposal" (John Hughley); (6) "Popular Culture, Art Making and the Case of G.I. Joe" (Patrick Fahey); (7) "Verna M. Wulfekammer and the University of Missouri: References in the History of Art Education" (Paula McNeil); (8) "Effects of Differential Instruction Upon the Creative Response of Deaf Students" (Carolyn Kampe); (9) "Toward Development of a Visual Arts Diagnostic Achievement Test: Issues and Concerns" (Robert Sabol); (10) "A Qualitative Exploration of Discipline-Based Art Education and the Ohio Partnership" (Jill Reiling Markey); (11) "Aesthetic Experience: Is It Viable in Contemporary Art Education?" (Anne Wolcott); (12) "Huipiles, Maya Womens' Weaving: A Dance with Time, a Salute to Peace, the Fabric of the Artist's Life" (Julia Kellman); (13) "An Assessment by Beginning Missouri Art Teachers of Their Beginning Teacher Assistance Programs" (Bonnie Black); (14) "A Presentation of the Methodology Used in an Exploratory Study for the Purpose of Generating Hypotheses Regarding the Relationships between an Individual's Daily Life and Aesthetics" (Catherine Ballard); and (11) "Kenneth Burke's Dramatist Pentad as an Alternative Approach to Art Criticism in the Classroom" (Gayle Weitz). (MM)

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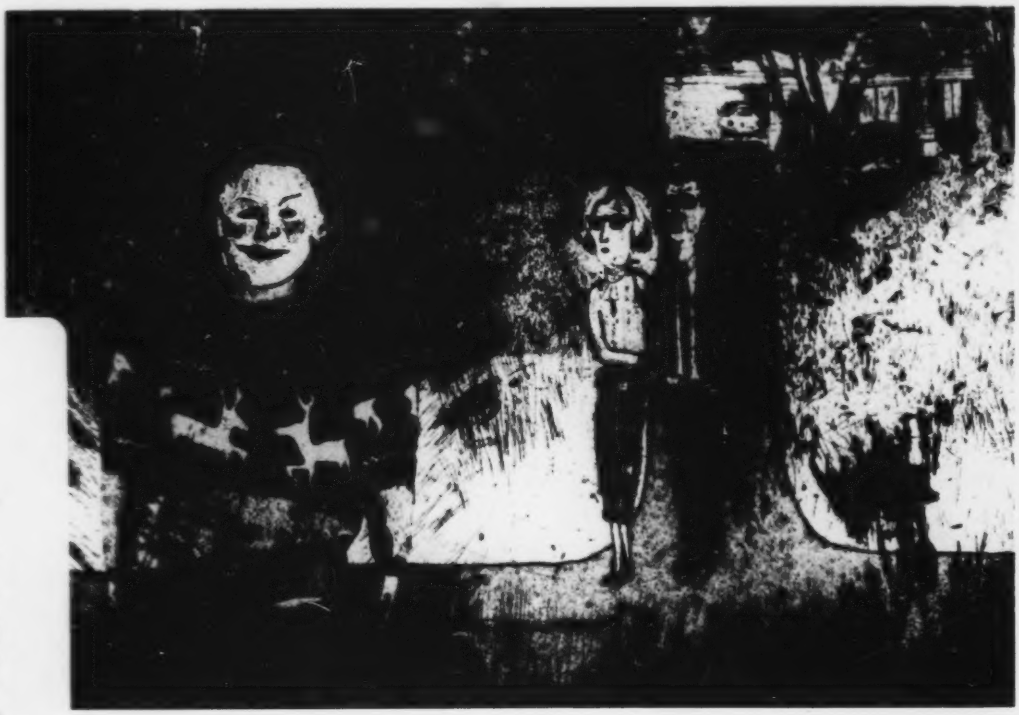

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is published by the School of Art & Art History of The University of Iowa. Manuscripts by graduate students, along with papers from their mentors which establish a context for the student papers are welcomed. They should follow the form of the **Publication Manual** of the American Psychological Association (3rd ed.) or the **MLA Handbook**. Send an original and one copy to: Dr. Marilyn Zurmuehlen, Editor **Working Papers in Art Education**, 13 North Hall, The University of Iowa, Iowa City, Iowa 52242.

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introduction

On April 12 and 13, 1991 a symposium at the University of Illinois commemorated the scholarly and artistic contributions of Dr. Kenneth R. Beittel, pioneering researcher and scholar in the field of art education. Participants from Japan, Canada, Connecticut, District of Columbia, Florida, Illinois, Iowa, Massachusetts, Michigan, Mississippi, Missouri, New York, Ohio, Pennsylvania, South Carolina, and Texas presented papers that either focused on the biographical stages -- empirical foundations, psychological experiments, case studies in the drawing lab, philosophical research, and pottery as spiritual discipline -- or centered on the praxis of choice, tradition, and paradox in Beittel's re-interpretations of art and research in his four modes of inquiry -- synthesizing individual and cultural values in art, self-defining discipline in art, continuity and change in art and art education, and humanistic traditions in teaching art.

While Dr. Beittel's significant body of research is a major force on thinking and practices in art education, it is his mentorship of more than 170 doctoral students that relates most directly to this publication. "Beittel's praxis, committed as both artist and researcher, is a singular source of his compelling authenticity in our discipline. Undoubtedly, this praxis is fundamental to his appeal as a mentor for so many doctoral students, evoking those 'overtones that persist' in the respect and admiration they accord him throughout ensuing years" (Zurmuehlen, 1991, pp. 7-8).

He, too, had mentors in art education and pottery whom he continues to admire and respect. His book (1991), published by The Pennsylvania State University in conjunction with the symposium, is dedicated to "Viktor Lowenfeld whose radical support for the creative process was based on the conviction that art is truly education for higher consciousness and Manji Inoue one of Japan's Living Intangible Cultural Treasures, my teacher in the Arita tradition of porcelain" (p. viii).

Mentors influence us perhaps most profoundly as our first professional audiences. "Many for whom Beittel, as mentor, was a first audience still write for him, although he many not see their words; others, for whom his writings constituted a spiritual mentorship, also write for him as a continuing audience" (Zurmuehlen, 1991, p. 8). Among these are some of the doctoral students in this publication. In all their papers we also learn much about the mentors for whom they write.

Marilyn Zurmuehlen
Editor

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Cover art by Lisa Schoenfielder, "Boy," intaglio print.

mentor's introduction

ENID ZIMMERMAN

Indiana University

Shari Stoddard's enthusiasm and vitality in discussing art work with preschool age children has lead to some remarkable results. This past year, as part of her doctoral studies, she had an exhibit of preschoolers' responses to art works, in both visual and verbal form, along with her own art works that were used to elicit comments from the children. This exhibit focused on teaching and learning employing Stoddard's art lessons as content organizers. The non-traditional subject matter in this exhibit was evidence of Stoddard's abilities to push boundaries and be creative in her work related to looking at, talking and writing about, and making art with young children.

At this exhibition, when a tape recorder was activated by pressing a button, children's voices, responding to a specific art work and a familiar fairy tale, resounded in the gallery. In addition to taped responses, there were written comments by the preschoolers about works of art. These written comments demonstrated a whole language approach to writing and were accompanied by translations by Stoddard. These responses gave the exhibit audience first hand experiences with actual preschoolers' responses to works of art. Examples in this exhibit are evidence that young children can indeed look at, talk and write about, and make art work at a level that some researchers and practitioners have asserted is not possible.

Stoddard is about to embark on a study that should open new territories for exploration in areas related to looking at and talking about art with young children. If anyone can succeed at this task, I believe she can and will and we, as art educators, will be enlightened by the results of her future work.

Looking, Talking, and Experiencing Art with Preschoolers

Shari Stoddard

One of the research areas I am involved in deals with preschoolers looking at, talking about, and experiencing art. I graduated with a B.F.A. degree from the University of Michigan in 1970 and since that time I have fluctuated between working with preschoolers, making art and giving art lessons. Between the time of my graduation from the University of Michigan and completion of my master's degree and teaching certification in Art Education from Indiana University in 1987, I spent a total of ten years as a teacher and director in various day care facilities and nursery schools. These experiences, my knowledge of preschoolers, and my interest in art brought about my decision to combine the three in my doctoral research.

Conclusions of studies by Taunton (1982, 1983), Feeney and Moravick (1987), and Bowker and Sawyer (1988) indicate that preschoolers can talk about works of art. Unfortunately, most preschoolers are not given opportunities to discuss works of art. In a study by Bowker and Sawyer (1988), in which they held subject matter constant and color was not a factor, preschoolers appeared to respond primarily to style. The authors, however, stated that these preschool children lacked ability to verbalize their reasons related to style.

In a study by Dixon and Tarr (undated), these researchers found that three and four-year-olds came to preschool with enough vocabulary for brief discussions of art work. After a four month program involving discussions of art, Dixon and Tarr observed an increase in descriptive words of all kinds as well as more spontaneous discussions of art by preschoolers.

Sharp (1976), observing one preschool classroom, found that a great deal of talk went on in the art area but that very little had anything to do with aesthetic qualities related to the art work. Rosenstiel, Morrison, Silverman and Gardner (1978) also found that children are handicapped by a limited vocabulary for discussing aesthetic topics.

The following lessons were part of a study I implemented at the Campus Children's Center. The center offers a full-day preschool and kindergarten program. The majority of the parents whose children attend the center are either Indiana University faculty or staff. I chose to do this project in the four and five-year-old classroom which housed eighteen children, a lead teacher, and an assistant teacher. Each lesson was approximately one hour long and included a group of approximately eight children.

The main objective for the project was to combine my ten years of preschool teaching experience with my interest in developing an art curriculum for preschoolers, including looking and talking about art as well as art making. I wanted to discover whether or not I could motivate **preschoolers** to talk about works of art using Broudy's Aesthetic Perception Training in the Visual Arts, adapted by Gilbert Clark (1988). The scanning topics are as follows:

Subject Matter: Description

Sensory Properties: Description (Design elements)
a) Color; hue, value, intensity
b) Line; descriptive qualities
c) Shape; geometric or organic
d) exture; actual and illusionary
e) Space; two or three dimensional, actual or illusionary
f) Value; light and dark

Formal Properties: Analysis (Design principles)
a) Balance; symmetrical or asymmetrical, relative weight (visual)
b) Theme; dominant characteristics
c) Thematic variation; repetition and variety
d) Rhythm; quality of movement
e) Harmony; interrelationships of discrete parts
f) Unity; overall relationships of elements and principles

Expressive Properties: Interpretation
a) Mood Language; simple adjectives (e.g. sad)
b) Dynamic States; complex states of being (e.g. conflicting)
c) Ideal Language; cultural and social meaning (e.g. horror of war)

Technical Properties: Description
a) Media; materials used
b) Technique; methods of construction, tools used, aspects of style

The above was used as a guideline in my discussion with the children. It was not followed sequentially although I usually did begin talking about the subject matter of the art work.

I made a conscious effort to include not only reproductions or photographs of famous art works but also actual works of art in the same medium. Most of these were my own works. The children seemed extremely interested when they knew I was the artist. To strengthen the idea of making art more tangible to the children, I not only brought in my art work but the materials and tools I used to make my art work. I believe one cannot expect children to find relevance in talking about an "oil" painting if they have never smelled oil paints or had the pleasure of mixing oil paints with a palette knife.

In most of the lessons comparisons were made between at least two works of art. Similar and different characteristics were discussed. I found this to be an appropriate method to employ in introducing elements of art to preschoolers.

Portrait Lesson

Study for the Banjo Lesson - Mary Cassatt
The Torn Hat - Thomas Sully
Children and Bicycles - Shari S. Stoddard

Because I believe young children need reassurance with familiar information when beginning something different with relatively unfamiliar people, I began this lesson, the first in the series, with a game the children already knew. The children located body parts during the game of "Simon Says". I wanted the children to make a gradual transition of feelings with their hands to looking with their eyes so I had them switch from finding and touching textural parts on their own bodies to finding, by looking, similar parts on their partners. This was also a way of introducing a comparison of similarities and differences which the children would use when looking and talking about art.

Some particularly interesting points that came out of this lesson included the following:

*The children discussed the colored shadows on the children's faces in the Cassatt and Sully paintings. By having the children actually look for colors on the faces of other children in the group, they could better relate to the many colors used in the paintings.

*The children easily picked up on the differences between colors. They had no problem in deciding if the orange in a certain place was a red-orange or a yellow-orange. One child even described a color as "peachy-yellow".

*I knew the children had worked with tempera paint and chalk previously, but I was somewhat amazed at how easily they pointed out which painting was done with chalk and which one was done with paint.

*The vocabulary the children already possessed was impressive. They were also quick to incorporate the new words I mentioned during the lesson.

The looking and talking activity lasted for over an hour and could have continued had I not felt compelled to complete an art making activity. The children created portraits of their partners with crayons on paper. Some of the art work showed detail and variations of color not usually seen in work done by children this age.

Van Gogh's Bedroom Lesson

Bedroom in Arles (1889) - Vincent Van Gogh
The Dining Room (1980) - Shari S. Stoddard

This lesson began with a discussion of oil paints and artists' supplies. The children were introduced to new art words in conjunction with the objects the words represented. When possible I tried to connect new information to the children's existing knowledge. For example, when showing the children a partially used tube of oil paint, I asked them what they had at home that they rolled up like that. They answered "Crest, toothpaste".

We mixed paint with a palette knife on a palette board to match the color of the children's clothes. The children really enjoyed this activity and it led to many interesting topics being discussed. When trying to achieve the correct match of paint to clothing color the children knew when to add more blue or red pigment to the mixture to match the color of the clothing.

The first painting we discussed was my painting, **The Dining Room**. The subject matter is more prominent than color in this work. We talked about the size of the chairs in the painting in relation to matching chairs in the children's dining rooms at home. I then had one of the children move one of the chairs in the classroom closer to us and one far away. We talked about how they appeared and how in reality they were the same size, and related this to the painting.

Next I showed the children a reproduction of Van Gogh's **Bedroom in Arles**. We discussed what objects were in the painting, some of the colors, and the lines of the floor boards showing perspective. I then gave the children jobs of building Van Gogh's bedroom in their large block area. The children eagerly got to work. Two children became angry at the three who were to build the bed because they could not start building their table until they knew where the bed would be located. I stayed on the sideline and watched in amazement. The children never questioned how they were to make a three-dimensional room from a two-dimensional picture. When the children were finished they joined me to compare their work with the painting.

I told the children to look at the reproduction and compare it to the room they had built. I asked one girl what she had built. She started to answer "I made", then "wait a minute" and she ran over to the table she had built and moved the stacked up blocks over about three inches closer to the bed. She returned to the group and said "I built the table". She had looked at the painting and in comparing the painting to the block room realized that her table needed to be closer to the bed. I was impressed with her ability to correct herself when she was given the opportunity.

This lesson contained tangible, physical objects and materials the children could manipulate, as well as giving the children the opportunity to communicate their feelings verbally.

The product was not something the children would take home to show their parents and most likely discard. The product was the beginning of art knowledge related to art materials, art vocabulary, fine art works, etc. which could be attached to existing knowledge such as playing and building in the large block area, thereby establishing a foundation on which further art knowledge could be built.

Mask Lesson

Masks (1987) - Christos Kondeatis
- Tutankhamen
- Carnival Mask
- American Indian Spirit Mask
- Kabuki Character
- African Mask
- The Minotaur
- Gargoyle
- Medusa
- Chinese Dragon Mask

Masks, Face Coverings and Headgear (1973) - N. Laliberte and A. Mogelon

I initiated this lesson with questions. "Why do people wear masks? Can you think of any special kind of people who wear masks? Why do these people wear masks?" The children talked about and answered these questions. I told the children I had brought in some masks for them to talk about, look at, and try on. These three-dimensional masks came from the book **Masks**. The book included information about each mask and I relayed the information I thought was relevant to these children. We talked about what each mask represented, its color, form, line, texture, balance, unity, technical properties, and how the masks made them feel when looking at them and when wearing them.

Again the children put the information about the masks into their own knowledge base. One girl, when seeing the carnival mask, said she had seen that one before. When I asked her where, she replied "On Star Trek". I said I had seen the mask there too now that she mentioned it. Each mask brought special delight to the children and although they might be frightened by the Medusa mask, they couldn't wait to try on the mask with the snakes.

The looking and talking about the masks and trying them on lasted over an hour so the art making project of making masks was postponed to the following day. The art making portion of the lesson began with a discussion of the masks in **Masks, Face Coverings and Headgear**. The children were then told to make masks which had a specific purpose. I wrote the purposes, which could be changed at any time during the art making activity, on a piece of paper. Talk about the art making activity reflected the looking and talking portion of the lesson held the previous day. A discussion of the purpose of each mask followed the art making activity.

Sculpted Clay Animal Lesson

Ceramic Creations (1971) by Robert L. Fournier
The Sculpture of Picasso (1967) by Roland Penrose
Animals in Clay (1971) by Shay Rieger

This lesson began with my showing a group of eight children photographs in the three books listed above. The children and I talked and looked at the way the artists represented animals in these books. We discussed the subject matter, the properties of the animals, how the art works made them feel, and what the art works were made out of. I brought in some three-dimensional clay and wood animals for the children to feel and talk about. We discussed form, texture, and color.

The children were excited about the opportunity to work in clay. Before I could get all the balls of clay handed out, Thomas shouted out, "Shari, look at the goat head that I made". In all Thomas made eleven objects - a goat head, a duck, a bull, two turtles, an owl, a water bird, a camera, a dinosaur, a seal, and an elephant. None of these are the usual preschool type of clay object - snake, pancake, donut, or snowman. Other children in the group made bears, a dove, a giant, turtles, and elephant, a rabbit, a duck, just to name some of the items.

The animals were placed on trays to dry. I explained the drying and firing process. After the animals were fired the children painted them and put them on a table we designated as an art museum. The children wrote their names and the name of the objects they made on paper beside their animals. They were proud of their creations and their museum.

Journal Writing Lesson

One of the last lessons of this project included a group of eight children making art journals. Constructing the books took one session. During the following session and several thereafter, the children chose art reproduction postcards to glue into their books. They were then encouraged to write about their particular art postcards following the same aesthetic scanning guideline employed to discuss larger reproductions in the group discussions.

The following is an example of one child's reaction to a fine art reproduction postcard. In case whole language is not your second language a transcription of the writing has been included.

HAIAR PINGRAS3 LAIDIS
FILOHAIANGHORES
IALOUGAS
BLUHATANDORINHAT
AND AIALOUHAT
CULSAI
ITWUASALANGTAIM
ADUOILPANTIG
IMACIGMIHAPI
HARARTARD
BATHAIROLMOS
IIHT

THEY ARE PICKING GRASS 3 LADIES
FIELD HAY AND HORSES
I SEE YELLOW GRASS
BLUE HAT AND ORANGE HAT
AND A YELLOW HAT
COOL SKY
IT WAS A LONG TIME

AGO OIL PAINTING
IT MAKES ME HAPPY
THEY ARE TIRED
BUT THEY ARE ALMOST
FINISHED

The Art Club

The Bobby Bear's Red Raft lesson, drawing a live model lesson, and object drawing lesson were done when I was a teacher at the Campus Children Center. I established an art club in the four and five-year-old classroom. Once a week for an hour a group of children and I would meet to do art activities. I include these three lessons and the following Sleeping Beauty lesson because, although they were done earlier than the project, their content is relevant to the theme of this paper.

Bobby Bear's Red Raft Lesson

During the session the children's art work was done while the children listened to one of their classmates describe a book illustration. The children never saw the actual picture while they were drawing. The children sat or laid on the floor with wooden boards, paper, markers and crayons. One child stood in front of the group with me and described the picture he/she was looking at.

The children were encouraged to ask the child describing the picture questions. For example, if the describer said the bear was on the raft, a child might ask if the bear was sitting or standing. The children grew quite proficient in asking questions before drawing.

The children's work was remarkable when compared to the actual book illustration. The children took words they heard and visualized how those words might be represented visually on a piece of paper. The biggest difficulty for the children arose when the describer told them to draw a squid.

Drawing a Live Model Lesson

The children drew me as a model in this lesson. First we talked about the parts of the body and how an artist often looks at a model when he/she paints or draws. Research on children's art seldom talks about children drawing from observation. I believe this lesson and the following object drawing lesson show how young children can draw objects from observation if they are given guidelines in what to look for and think about when drawing.

In this lesson, while the children drew, I spoke in general terms, saying such things as "remember people have necks, shoulders, knees, etc." I never specifically addressed any of the children's work while they were working. The children's work included many parts of the human figure and details such as buttons, earrings, and pockets which children age four and five do not usually include.

Object Drawing Lesson

Continuing my interest in children drawing from observation, during another session I presented four objects for the children in the art club to draw. I spoke to the children about each object; where it came from, why I owned it, what it meant to me, and so on. The children were encouraged to handle each object and to talk about the physical properties of the objects.

The objects were then placed on the table and the children were asked to draw and/or paint those objects they wanted to. The only requirement I made was for the children not to have the objects float in space, the objects needed to be sitting or standing someplace.

It was interesting to observe that the proportions of the objects in the children's art work were basically correct. This element was never discussed, but by careful observation and discussion of the details, texture, and colors these four and five-year-old children were able to accomplish some very fine observational art work.

Sleeping Beauty

While I was a teacher in the four and five-year-old classroom at Campus Children's Center I discovered the children were very interested in how filmstrips were made. Although we did not actually make a filmstrip, the children's interest did lead to a very exciting project. We decided to represent a story on overhead transparencies.

The first step was to choose a story. The children decided to portray a familiar story, made suggestions, and then voted. The story of Sleeping Beauty was chosen.

I read the children three different versions of the story, showing and discussing the visuals as I read. One boy who was particularly interested, helped me divide the story into the correct number of parts so that each student could illustrate one segment of the story. I read the parts to the entire group and then each child chose one which he/she wanted to draw. Campus Children's Center employs whole language so that after the children finished drawing, they wrote at the bottom of their pictures what was happening. I took the drawings and using a permanent black marker transferred the drawings to transparencies. Next I gave the children permanent colored markers and they colored in and elaborated their drawings. After all the transparencies were completed and the children had an opportunity to view their work in sequential order, we decided to present a program for their parents. I tape recorded each child reading his/her own writing. The tape was then played when the parents viewed the transparencies. The entire project was a great success.

Conclusion

The lessons included in this paper reflect the practical aspect of applying a combination of preschool and art research. My interest in seeing if I could personally lead children in discussions of works of art guided the research and its application. I have always found that most children love to talk, that they love to feel grown up and do grown up types of activities, and that they love to have adults take the time to listen to what they have to say. Looking at, talking about, and experiencing art with preschoolers is a way of accomplishing all of these passions.

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mentor's introduction

KATHLEEN DESMOND EASTER

Central Washington University

(formerly, The Ohio State University)

Elizabeth Garber earned her MFA in ceramic sculpture at the University of Arizona where she also studied feminist theory and criticism. She taught art history and photography at Cochise College in Arizona. Armed with an "artist's attitude" that included a skepticism about art education, Elizabeth entered the doctoral program at Ohio State.

Elizabeth's years of studying, practicing, thinking and teaching about art led her to this important and timely study of feminist art criticism. Initially, Elizabeth was a "skeptical feminist" of the sort described in Janet Radcliffe's book by the same title. However, she continued to be motivated by her investigation of questions about feminism and art. Elizabeth's investigation sought to describe and explain feminist criticism as it contributes to central issues in traditional art criticism and art history, as well as aesthetics.

This study described contemporary varieties of feminist art criticism and developed a conceptual framework for understanding feminist art criticism in the 1980s. It included a demonstration of how several varieties of feminist art criticism stimulated different interpretations. This was shown by applying each variety of feminist art criticism to the same body of art. The feminist use of historical traditions, and the structure of art forms explained in the varieties of feminist art criticism contributes to an essential body of knowledge for understanding today's art.

Elizabeth Garber's expertise as researcher and writer have been well honed through her very active involvement in research, writing, editing, teaching and administrative assistantships at Ohio State. Elizabeth Garber's research and study in aesthetics and art criticism contributes to an understanding that feminist theory and criticism can significantly alter the foundations and the futures of disciplines such as art history, art criticism, and aesthetics.

Feminist Art Criticism: Issues in Feminist Criticism Written about the Work of May Stevens

Elizabeth Garber

Defining Feminist Art Criticism

When I first became aware of so-called "Second-Wave Feminism," it was 1968 (The First-Wave was the Suffragette Movement during the early years of this century). A group of women demonstrators staged "The Burial of Traditional Womanhood," a torchlight parade at Arlington Cemetery. The action can be remembered as symbol for the essentially political nature of feminism. Political advocacy and activism characterize all aspects of the feminist movement, including art and art criticism.

In using the term **feminist art criticism**, I refer to a set of critical perspectives on art or on women in art that, as Suzanne Lacy has written, "show a consciousness of women's social and economic position in the world" (cited in Roth, 1980, p. 37) or that reflect a woman's consciousness about women. Feminist criticism is a political act, meant as a challenge to women's oppression, a "cultural intervention" (Kuhn, 1982, p. 8) into the "structural, economic, political and ideological critiques of the power relations of society" (Pollock, 1987, p. 93).

The subject woman/women has undergone a conceptual change during the last decade, reflected in feminist art critics' definition of their subject. While mainstream feminist critics of the 1970s discussed "woman" as having universally shared qualities which differentiated her from "man," beginning in the 1980s, recognition and appreciation of differences between **women** and their experiences supplanted the focus on similarities. We often read and hear today "gender, race, class, ethnicity, sexual preference, and ableness" among other distinctions which differentiate (and stereotype and oppress) women.

I emphasize "there is no single authoritative or basic feminist criticism against which others can be measured" (Garber, 1989, p. 3). But there exist shared premises and goals. That women have been misrepresented in art and marginalized from positions of power in the art world, that these conditions continue in 1990 (1) and that they must change are premises and goals generally accepted by most feminist critics. How feminist critics envision attaining their goal is reflected below.

Bases and Strands of Feminist Art Criticism

Not long after the bra burning in 1968, "consciousness-raising" became widely associated with feminism. Adopted from the writings of Karl Marx, consciousness-raising was initiated by a group known as the New York Radical Women. It was seen as a preliminary step to social revolution. By gathering the thoughts and experiences of women, a class consciousness in the oppressed (women) could be formed in dialectic opposition to the ideologies of the ruling class (men). Consciousness-raising brought knowledge about women's experiences and subjectivity to the fore as a political strategy towards changing the extant ("patriarchal") perception and roles of women in society.

In 1971, Linda Nochlin published her seminal article "Why Are There No Great Women Artists?" (2) "The fault lies not in our stars, our hormones, our menstrual cycles, or our empty internal spaces, but in our institutions and our education," she concluded (p. 483). In her analysis of women's exclusion from art, she traced their education and social definitions as limiting factors. In this respect, Nochlin presaged current feminist art criticism which utilizes neo-Marxist, semiological, post-structuralist, and psychoanalytic methods to analyze the social construction of women.

These three examples: the torchlight parade, consciousness-raising, and Nochlin's article form **bases** for contemporary "mainstream" feminist art criticism. (3) Feminist art criticism is a political act, allows for the development of a consciousness about women based on their experiences and subjectivity, and seeks to clarify and undermine the role of social institutions in defining women. Feminist criticism should not be understood, however, as a singular approach to interpreting art. While the goals of feminist critics are equal opportunity, recognition of women's voices and experiences as valid and important, and fundamental changes in the social, political, economic, cultural, aesthetic, and belief structures which cause men and women to be treated differently, the **bases** named above reify as three different **strands** of feminist art criticism, in which each characteristic or basis becomes a strategy towards achieving the goals of the feminist movement.

The political basis of feminism takes form in what I shall call **activist** criticism, the basis of consciousness about women as **woman-centered** criticism, and social analysis as **analytical** criticism. Activist feminist art critics emphasize the ways in which feminist art acts against women's oppression. Activist critics report the political content of feminist art and champion its political causes. For woman-centered feminist critics, the discovery and construction of bonds between women and a building of women's community is celebrated. Analytic feminist critics concentrate on exposing, analyzing, and undermining social and cultural forces that oppress women. Woman-centered and analytic feminist critics are, of course, political acts. It is the object of criticism which differs in each of these strands. Political acts are the taproot of activist feminist criticism, women's experiences and bonds the nucleus of woman-centered criticism, and social systems the focus of analytic feminist art criticism.

Feminist Art Criticism and May Stevens' Ordinary. Extraordinary

These three **strands** can be examined through study of feminist criticism written about May Stevens' **Ordinary. Extraordinary.** In this ongoing series of collages, xerography, and paintings which she began in 1976, Stevens juxtaposes Rosa Luxemburg, a Polish/German revolutionary leader and socialist theoretician, and Alice Dick Stevens, the artist's mother, a housewife who became mute and spent years institutionalized for mental problems. The series "examine[s] and document[s] the mark of a political woman and mark[s] the life of a woman whose life would otherwise be unmarked" (Stevens, 1980, n.p.). Individual works in the series may combine Rosa and Alice (4) or may depict them separately. May Stevens is a feminist and socialist herself; much of her work over the past three decades has been political. She writes and speaks eloquently of these commitments and of her work. The feminist readings of her work even so vary, underscoring the variety of approaches to change that feminist art critics embrace.

Critic Carol Jacobsen (1989) presents an example of **activist** feminist art criticism in writing about **Ordinary. Extraordinary.** She is interested in Stevens as a political and feminist artist working towards social change through political and feminist systems. She begins by claiming "the feminist perspective of May Stevens's art. . . came out of her participation in the politics of the Left" (p. 153). She traces the artist's earlier political art made in response to civil rights issues, the Vietnam War, and patriarchal dominance. The critic acknowledges personal content in Stevens' work (the image of the artist's mother), but contextualizes it within the political: "her vision is always infused with socialist politics" (p. 154). She understands Stevens as intervening in the silence of women such as Alice by portraying her as a worthy subject of art. Through the artist, Jacobsen argues, Alice damns traps that bar women from the public sphere. In using Rosa and Alice, "Stevens hoped to implement the socialist strategy of integrating theory with practice by beginning with real individuals" (p. 154).

Jacobsen understands Stevens' choices of media and imagery as decisions based on the communicative impact of the political message. Photographs are repeated, reversed from positive to negative, and employ scale juxtapositions, overlays, and transparencies. Different media are combined. These techniques, explains Jacobsen, form disjunctions which are representative of the permanent revolution of the Left. The spontaneity and expressionism evident in the way large painted canvases such as **Voices** were painted echo "protest marches, [that] literally and formally refer to `movement,' and . . . also recall the political assassinations of our own times" (p. 183). Jacobsen argues the juxtaposition of these images not simply in an historical context: "by collaging them with contemporary feminist analysis, Stevens aims the new composite at our awareness of the world today" (p. 185).

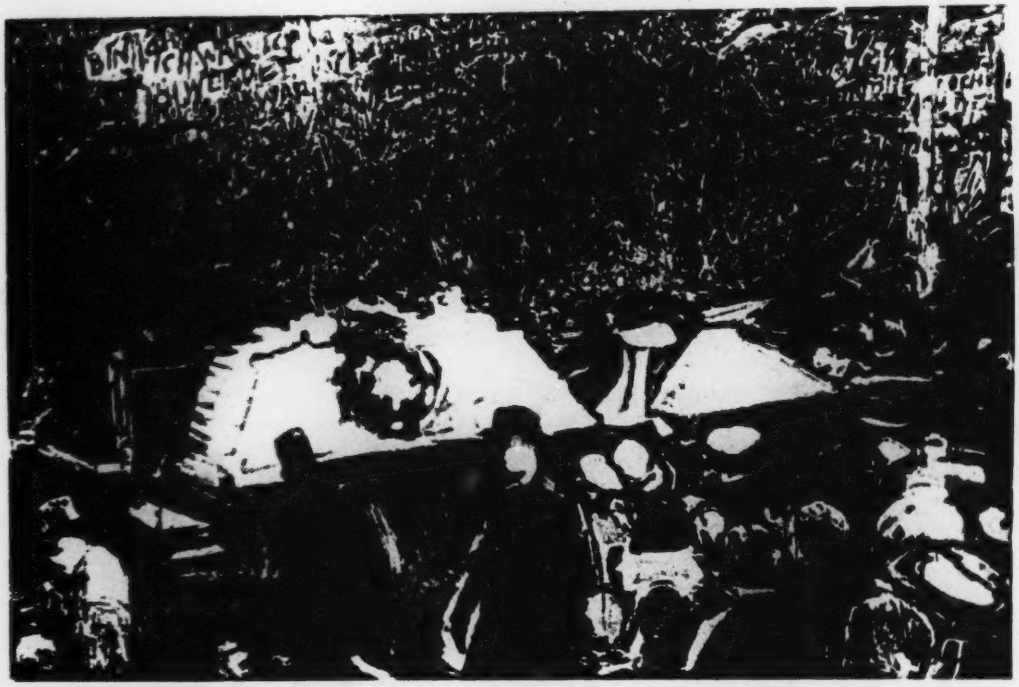

Figure 1. May Stevens, **Voices**, 1983. *Acrylic on canvas, 78 x 120".*

Jacobsen concludes this essay by quoting from a statement by Stevens which accompanied a 1989 installation.

> Presence. Absence. Substitution. Proportion. Quota. Power. Powerlessness. One Less. One more or less. Rosa Luxemburg flared across the European dark like a meteor, an aberration. Her murder restores the usual dark. . . . Order is restored. In Berlin. In Chile. In El Salvador.
> (1989, p. 185)

The words are fervent in their activist message.

Josephine Withers (1987) writes about **Ordinary. Extraordinary** from a woman-centered point of view. Her focus is on foremothers for Stevens and, metaphorically, for all women. The series is, she claims, the artist's

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"exploration of the relationships between herself and Rosa Luxemburg - her adopted `ideal' mother - and her own mother, Alice Stevens, and ultimately between Rosa Luxemburg and Alice Stevens" (p. 485). Stevens forges these bonds, argues Withers, by recovering the unknown and lost Alice and Rosa to forge contemporary bonds of strength between women. (Recovering and "remembering," as Daly (1978) has termed it, the lives and contributions of women forgotten or lost to our memories is an established project of feminist art historians.) The large white area in the center of the painting, **Fore River** for example, can be understood as a metaphor for "the river of life and for the birth canal" that "bring[s] Luxemburg's spirit from the realm of history into a more immediately felt present" (p. 492). Stevens is argued to "midwife Alice Stevens's rebirth" (pp. 491-492). The cyclic nature of motherhood also weaves through Withers' interpretation. Stevens rebirths Alice, and rebirths Rosa, giving them voices, an act of a daughter reclaiming her mothers. At the same time, it is a symbolic act of motherhood in the sense that mothers give birth to life and voice. Withers parallels this with the myth of Demeter and Persephone, in reversed form. Persephone/Stevens brings both Demeters (Alice and Rosa) back from death. Both of their lives are presented in extraordinary and ordinary aspects as historically significant. "Naming, marking, and making visible the forgotten are powerful acts. They are also political acts, the foundations upon which any change in the world takes place" (p. 496). Withers projects through this mother-daughter bond a union between all women, "the erasing of class, of differences" (p. 492).

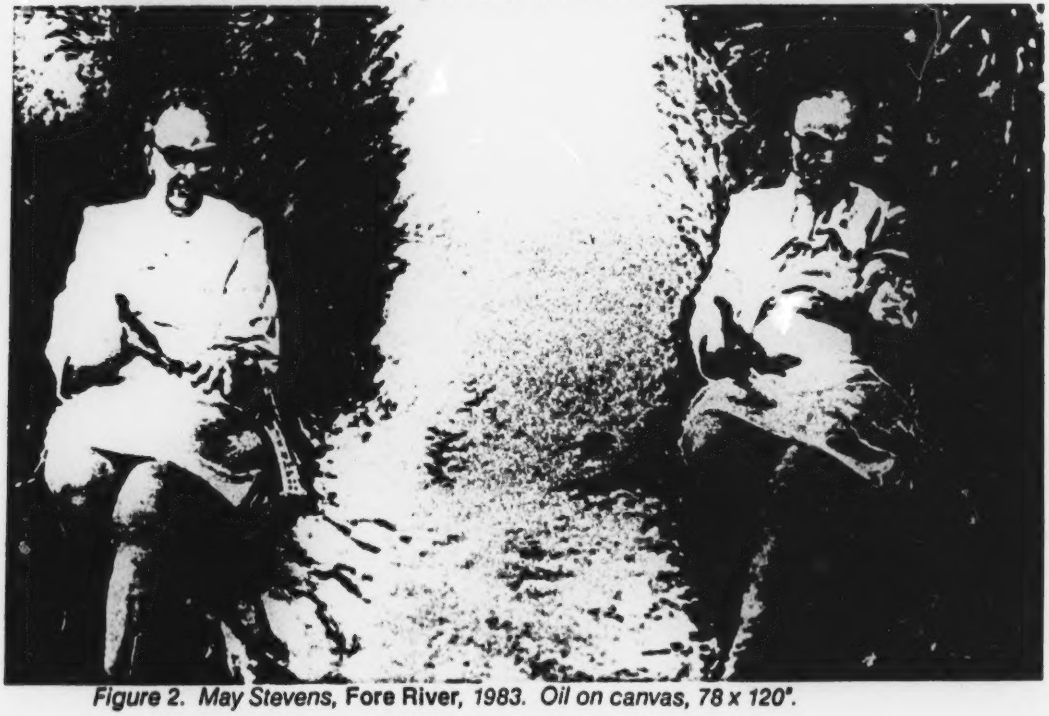

Figure 2. May Stevens, Fore River, *1983. Oil on canvas, 78 x 120".*

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Rather than focusing on equal denominators between all women, analytic feminist critic Patricia Mathews (1987) explains the **Ordinary. Extraordinary** series as part of a new narrative structure to describe the world and women's experiences in it. She uses Paul Ricoeur's sense of narrative, an "`open interpretive structure'" (cited in Mathews, p. 35). Coherence and continuity of information necessary to orthodox narrative are not elements of the new narrative. Action arises from a dialectic of opposites: "the ordinary and the extraordinary, the personal and political, the marked and the unmarked, the marking and re-marking" (p. 35). In **Go Gentle**, for example, Mathews perceives "a cinematic sense of climax and resolution" in Alice's lost voice returning as mute gestures. Alice is not telling us anything specific; she is not transferring information. Meaning in her dialogue lies in her inarticulate discourse of gestures. In **Go Gentle** Alice both sits with hands in lap and gestures wildly. Mathews describes the combination of these states as a narrative sequence that is felt. The various media, sizes, and subjects in the series Mathews argues a product of "discontinuous narrative content as well as signifiers of society's fragmentation" (p. 37). Photographs of Alice and Rosa as children in **Two Women**, for instance, are images of hope; collaged next to images of their agedness and death, they come to mean what has been destroyed as a result of "society's betrayal of women and the elderly" (p. 39). The gap created by the discrepancies of these meanings is the locus for meaning in the new narrative, with multiple texts emerging. The result, argues Mathews, is that a horizontal network of meanings is formed, allowing for representation of the lives of many women.

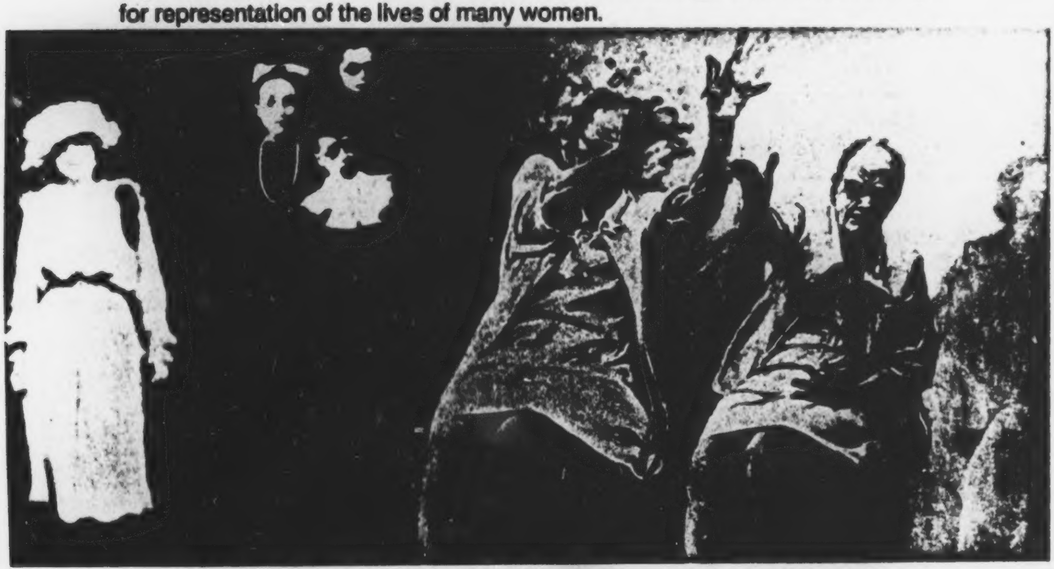

Figure 3. May Stevens, **Go Gentle**, *1983. Acrylic on canvas, 78 x 142".*

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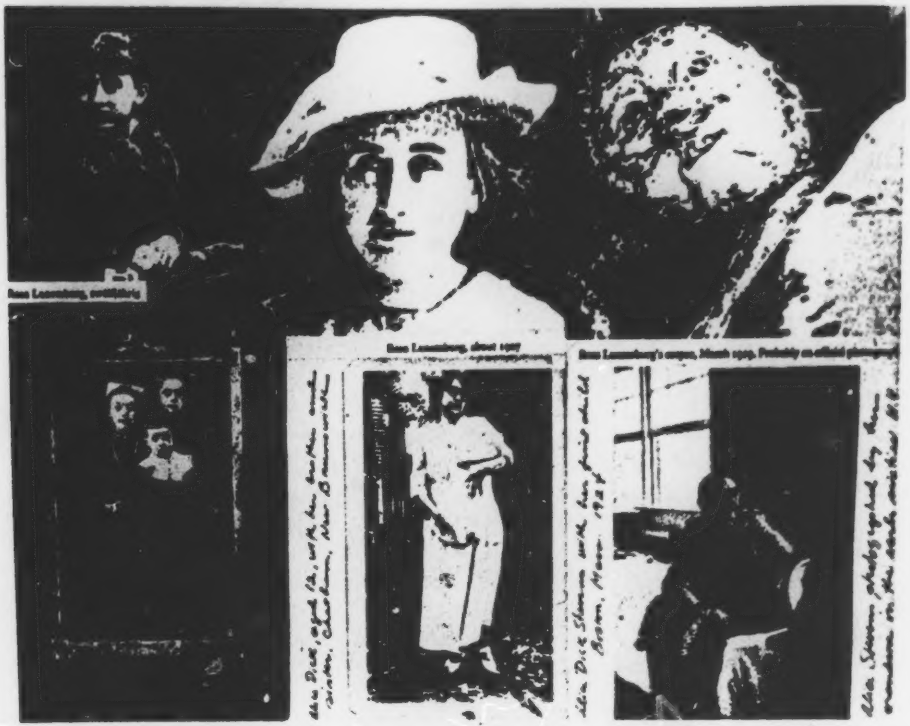

Figure 4.. May Stevens, Two Women, *1976. Mixed-media collage, 10.5 x 13.5"*

Mathews' analysis assumed, through the device of narrative, a foundation for meaning in women's lives as socially constructed, with meanings differing because of different social conditions. Withers, on the other hand, implies "supra-historical" (Raven, 1988, p. 16) bonds between all women, and focuses her analysis on the community of all women. Jacobsen's analysis shifts to emphasize the direct political implications of Stevens' work as revolutionary. In studying these interpretations, it is clear that there are irreconcilable differences between Mathews' and Withers' concepts of women. Withers, in emphasizing common denominators and bonding between women implies an essential universal femaleness. Mathews, on the other hand, leaves no possibility of an authentic woman transcendent of culture, since the individual and her story are products of society. These differences characterize, respectively, woman-centered and analytic strands of feminist criticism. Activist feminist critics may embrace either of these concepts, but focus as advocates on political content in art and feminism.

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Conclusion

Activist, analytic, and woman-centered critiques can be linked to different branches of the feminist movement, and represent particular ideological representations of the world. Through them, we can realize irreconcilable differences as legitimate. Recent scholarship in feminist education is based on the premise that because diverse peoples experience the world variously, "comparative approaches in which each of several perspectives augments and challenges the others" are to be emphasized (Maher & Rathbone, 1986, p. 216). Maher and Rathbone call for a comparative strategy in presenting information. The three feminist critiques presented here, activist, woman-centered, and analytic, their varying approaches to achieving feminist goals, and their links to different ideological approaches to women signal that instead of looking for a true interpretation, or accepting one based on isolated experience, understanding art can be placed in a context of social and ideological meaning (Nadaner, 1984). Finally, criticism can be understood by students not only as an excavation of meaning, but, as Griselda Pollock (1987) has argued, constitutive of it, as a practice through which particular views - definitions and identities - of the world are constructed and redefined. I believe these comparative and ideological premises should be the focus of teaching art criticism in the schools. Feminist criticism as presented here is an excellent vehicle.

Endnotes

(1) The marginalization of women from national recognition as artist, for example, was reiterated for me recently when a graduate art student at Penn State, Ellie Reinhold, counted numbers of female to male artists represented in a recent issue of one of the leading two national art publications. She found that over 500 male artists were represented compared to thirty-something female artists.

(2) "Why are there no great women artists?" was republished in 1971 as "Why have there been no great women artists?" In T. B. Hess [Ed.], **Art and sexual politics: Women's liberation, women artists, and art history** (New York: Collier Books). The article, with the latter title, also appeared in 1971 in **Art News, 69** (9).

(3) This model does not include feminist criticism by or about women of color, lesbian women (and there is substantive art and writing by and about both these groups of feminists), nor about non-middle class women, women of various ethnicities or nationalities, and women of differing abilities. It should. I have begun on home territory.

(4) First names will be used when referring to Luxemburg and the Artist's mother because of possible confusion between Alice Stevens and May Stevens. The use of "Stevens," then, will indicate the artist. I do this for clarity, but with hesitation, because so often in art historical and critical writings,

women artists are referred to by their first names whereas reference to male subjects almost never utilizes this familiar form.

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mentor's introduction

KENNETH MARANTZ

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Doctoral candidates, like normal human beings or Heinz products, come in many varieties. Paul fits into the Alice-in-Wonderland category rather well although this British subject is neither female, pre-adolescent, nor blond. He has, nevertheless, the same sort of perky curiosity, persistence to get on with things, and understanding of the fundamental common sensical character of life. With the questions generated by a double decade of classroom teaching he fell down the OSU rabbit hole and engaged in a series of academic adventures whilst confronting a cast of campus characters to rival some of Alice's.

Being of humble origins and a citizen in a monarchy, it took some time for him to cast off the spiritual cloak of subservience to authority, to challenge the many modern myths of our field, particularly those that insist on raising some artifacts to regal heights. Thus, he wondered, what if we were to turn our full gaze, were to open our minds and hearts to a lowly commoner in the pecking order of designed objects and were to ask it all sorts of questions about its history, anatomy, bloodline, relatives, etc.? Already outfitted for such speculation by the evolutionary art/design education curriculum of his native England, Paul brought a fresh honesty to his study and has created an attractive story, perhaps even an allegory which should stimulate the perceptive reader to ask similar questions of our entrenched dogmas. Whom does our current art curriculum serve? Should we look elsewhere for our paradigms? Paul's study has been, for me, a sort of intellectual mouth-to-mouth resuscitation. After forty years in the business, the machinations of its participants seemed moribund to me. Working with him and being infected by his wide-eyed and witty enthusiasm has breathed a bit of life into my jaded perspective. I suggest that his study may do the same for you.

In What Ways Can Objects of Utility Be Considered as Appropriate Study for Art Education?: An Inquiry Grounded in British and American Contexts, 1832-1988

Paul Sproll

In my teaching of art I have become increasingly intrigued by why it is that certain objects gain a place in art education curricula while others do not achieve much visibility, and indeed may be neglected altogether. It is unlikely, for example, that a chair is the focus of study in most art programs. Yet I contend that while this object may "appear" to be too mundane to warrant serious study, it has much to reveal in itself and indeed as a class of objects is capable of achieving poetic status. This is the context of my research question.

My research is a development of my master's thesis **A Study of British Government Involvement in Links Between Art and Manufacture 1835-1864: The Genesis of a Systematic Program of Art Education in England**. This inquiry unearthed a number of issues, political, social and economic, which had, and continue to have their counterparts in art education this side of the Atlantic. The common strand that intrigued me the most, was the relationship between art education and the commercially manufactured object. This continues to be a central focus of my research. The purpose of the study is to identify the ways in which objects of utility can be considered as appropriate study for art education. My research strategy consists of three interrelated components:

1) An historical inquiry designed to trace the influence of political, social, and economic interventionism in Britain and America and its impact on the content of art education programs.

2) A philosophical, sociological,and cultural examination of the utilitarian objects as a communicative and expressive phenomenon. The chair is used as an exemplar for objects of utility and as a vehicle to document the relationship between the everyday world and the art world.

3) The development of a theoretical framework for making connections between common everyday objects of utility and "fine art".

There exists a multitude of reasons why objects come to achieve symbolic status, though often the motives surrounding their elevation within art education curricula remains somewhat obscure. The presentation of objects deemed to be appropriate study for art education occurs by no means in an arbitrary manner. This in itself, is more than sufficient reason, I contend, for those involved in art education to have cause to examine not only an object's intrinsic qualities and meanings, but also to become more attentive of their participation in a process which appends "value" to those "exemplars" introduced to students. The promotion of certain objects at the expense of others in the field of art education is a result of a melange of social, political, and economic dynamics which ultimately casts the curriculum mould into which only "approved" content is poured. One purpose of this inquiry is then to unravel the relationships that exist between art education and those forces which contribute to dictating and shaping its content. The dynamics of such relationships in the curriculum-content equation can be far too easily overlooked, as if art education were in some unique way impervious to the societal contexts in which it operates. This investigation is therefore grounded in the premise that the subject's role and content is inevitably a reflection of orchestrated social forces.

The history of art education in Britain and America is replete with parallel instances where curriculum content has been determined by an agenda that extended beyond purely educational concerns. Thistlewood (1986) suggests in the case of Britain that "the first system of compulsory art education devised and implemented in the mid-nineteenth century was justified primarily on grounds of social [in Victorian times, synonymous with `commercial'] significance" (p. 71). The social significance of art education was not lost on those most intimately concerned with the development of American industry also, as an extract from the **Paris Universal Exposition, 1867: Reports of the United States Commissioners** states that "the importance of art education as applied to manufactures is so obvious as to need no enforcement in this age" (p. 247). The content of an art education curriculum was then, to be determined primarily by the economic needs of the state, and the development of a student's aesthetic sensibilities appears to have been only of secondary consideration. The commercially manufactured object would be used as the yardstick with which to measure the health of a nation's commercial enterprise, while its design and availability to the public would be seen as a measure of a nation's taste.

Arthur Efland (1987) in his paper "Art Education in the Twentieth Century: A History of Ideas" provides a quotation from Paul Goodman's book **Growing up Absurd** stating that "the use of history. . . is to rescue from oblivion the lost causes of the past. History is especially important when those lost causes haunt us in the present as unfinished business" (p. 1). Such is the case with the history of art education in Britain and America. Art education curricula in Britain over at least the last two decades have moved quite distinctly away from the notion of being concerned with the "expressive arts", to what has been dubbed an "art and design rationale". And what we begin to see is a pattern of curriculum intervention not too dissimilar to those enacted in the nineteenth century. Now, as then, Ministers of the Crown utter according to Steers (1987) "demands for greater accountability; and for the curriculum to be more `relevant;' relevant perhaps to the Government's perception of national economic health rather than the educational health of the nation". In America in 1985, Congress charged the National Endowment for the Arts to produce a report on the state of arts education; "this was the second such request in history. The first, more than a hundred years ago. . . completed by Isaac Edwards Clarke in 1884" (NEA, 1988, p. 1). British and American nineteenth-century governmental reports were born out of concerns of economic inferiority, and it was hoped that art education could play a role in reversing the tide. A century later, echoes of these earlier concerns are resurrected in the 1988 NEA report **The Arts in America: A Report to the President and to Congress** which agrees that "insecurity about our ability to compete in world markets has reappeared" (p. 1). Yet this report is adamant that "this time Congress has made it clear that cultural, not economic, welfare is the concern" (p. 1). It is somewhat difficult to accept this rather philanthropic tone at face value, when in their **Five-Year Planning Document: 1990-1994** the NEA suggests that "American business needs to take advantage of its native design resources to help restore our competitive edge" (p. 141). This document further accepts that the design field would benefit from "improved visual literacy, appreciation of architecture and design inculcated through American primary and secondary systems" (p. 141).

Clark and Zimmerman (1989) see growing evidence in recently published British art education books of proposals for curriculum reform very similar to those being propounded in the U.S.. They state that "although these two contexts differ, questions being asked about what should be taught in art classrooms, and how, are quite similar. Surprisingly answers to these questions are more alike than different" (p. 55). Though "contexts" may indeed differ, history clearly reveals that content of art education curricula on both sides of the Atlantic has been determined by varying degrees by commercial motives. In Britain the ascendancy of design education within art education programs and its proliferation in schools is quite certainly the result of a curriculum interventionist's agenda which seeks commercial, economic and vocational benefits from the study of art. While design has become increasingly at the core of art education programs in Britain, there are no such signs at present in American schools. Statistics furnished by the National Center for Statistics in 1984 indicate that design accounted for only 4% of high school course offerings in the U.S. during 1981-82, and that a mere 0.5% of seniors enrolled in design courses during their 4 years. While such auspicious bodies as the National Endowment for the Arts call for the inclusion of design as a legitimate artform and a component of arts curricula, there appears to be little evidence of solid proposals for implementation strategies. Indeed, there appear to be almost irreconcilable philosophical differences between some of the interested parties. While the NEA argues a case for the study of "I.M. Pei's Christian Science Center in Boston (mid-1970s); Battery Park City (mid-1980s, still in progress), Mies Van der Rohe's Barcelona Chair, (1929); [and] Levi Strauss' 501 Jeans" (NEA, 1988, pp. 205-206), not all art educators would agree that sufficient justification exists for such objects to be considered appropriate study for art education. The reluctance to admit such objects into the arena of art education dramatically reduces our spheres of influence in enhancing the aesthetic sensibilities of our students.

Herschell Chipp (1968), in his book **Theories of Modern Art**, includes a statement by the painter Fernand Leger, which encapsulates the damage caused by some art educators' all too narrow concept of the nature of art:

> Many individuals would be sensitive to the beauty of common objects without artistic intention, if the preconceived notion of the objet d'art were not a bandage over their eyes. Bad visual education is the cause of this tendency (p. 277).

The bandage of which Leger speaks is the adherence by some to a theory of art which treats according to Lanier (1963) "the visual arts as if the fine arts of the museum and gallery are clearly superior as a group of objects to others abundantly available in our environment". The belief is still very prevalent, that a certain class of objects exists as a group apart from those things which support the basic functions of human existence. The adoption of this theory elevates such things within society, recognizing them to be the pinnacle of human artistic endeavour. This act has the effect of seriously limiting what can be considered appropriate material for study in art education. While it can be argued that any object has the potential to be considered aesthetic, the utility of an object appears to be a barrier (in the eyes of some art educators) to the perception of certain objects as having the potential to be works of art. The promotion and study of only the non-utilitarian then assumes there is no aesthetic motive in the practical domain. This is an assumption which is increasingly being challenged as the notions of what constitutes art undergo revision. Monroe Beardsley (1981) indeed suggests that "If we can weigh the value of a Mondrian painting, why not the top of a Kleenex box? . . . a chair?" (p. 61). Art education's seeming reluctance to adopt a more all-embracing attitude to the products of human endeavour severely narrows possible fields of study and effectively polarizes the content of art education programs. This polarization separates art from life, and in doing so maintains a hierarchy with fine art at its head.

It seems paradoxical that while the art museum and gallery, the very repositories of art education content, have increasingly begun to exhibit utilitarian objects, we as art educators have by-and-large chosen to select only fine art as the content for our courses. The continuation of such a policy does however have its challengers: Feldman (1970), Chapman (1978), and Lanier (1987) all plead for enlargement in the scope of art curricula, and charge the art educator with the responsibility of introducing students to "the potency of visual form and structure in all avenues of everyday life: (Barkan, 1965, p. 70). The exclusion of what I contend is a significant range of objects from art education curricula effectively denies the possibility of introducing students to the concept proposed by Marantz (1972) that "objects can be touchstones for some kind of human experience". George Kubler (1962) in **The Shape of Time: Remarks on the History of Things** similarly supports the notion that objects have the potential to transmit evidence of the human experience. But all too often he argues, individuals prize objects either for their utility or for their aesthetic qualities. The extremes of these elements in perception are, however, he suggests "only in our imagination, human products always incorporate both utility and art in varying mixtures, and no object is conceivable without the admixture of both" (p. 14). In considering objects of utility as works of art one is confronted with a tension between physical and aesthetic natures. And it is the existence of this tension that makes the utilitarian object a more than suitable candidate for study in a visual arts program. Challenging our students to look afresh at a whole range of everyday things will most certainly involve them in the performance of perceptual cartwheels. Harold Osborne (1984) warns that the difficulty of such intellectual gymnastics should not be minimized as "to perceive coherently in this way is more difficult. . . because it cuts across deeply ingrained habits of practical life" (p. 32).

While the focus of my inquiry at this time is centered on issues of a theoretical nature, the study clearly has curriculum ramifications, and though I am not yet prepared to outline specific implementation strategies, there is manifest justification for major art education curriculum reform. Current curriculum practice in art education does not address the available panorama of humanmade objects; and in failing to do so our students are presented with a narrow vision of what art is, and are, themselves, therefore ill-prepared to meet the demands of their kaleidoscopic world. The curriculum I envisage seeks to make connections between the art room and the world-at-large. The object of utility is a vehicle for poetry which is "waiting to be heard and seen in education in many different parts of the curriculum" (Baynes, 1982, p. 114). This, I foresee is the challenge for art educators in both Britain and America.

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mentor's introduction

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Research is to look again, to take a closer second look. One of the principal purposes of research is to undertake a careful examination of the 'facts' derived from conventional wisdom. The best researcher is the seeker of unconventional truths and refuter of conventional myths. The researcher looks again so that the familiar might become strange and the unknown familiar. The research provides us with new cognitive orientations so that our efforts to cope with our current predicaments might be, at best, enlightened, and at least less clumsy.

Our conventional wisdom tells us that many art teachers, especially high school art teachers, harbor secret desires to be artists -- that they are, in fact, failed artists who have chosen to teach because they were not good enough to make the grade as artists; they see themselves, at the very least as artist-teachers. These and other commonly held assumptions about the possible roles of art educators were the beliefs that Thomas Ritenbaugh investigated.

Thomas Ritenbaugh also combines the roles of the good researcher. He is the insightful framer of a problem, careful locater of sources, scrupulous synthesizer of social theory and the imaginative theoretician, meticulous collector and compiler of data, and the insightful explicator of findings. Through his research Ritenbaugh has impelled me to abandon my long-held conventional biases about art educators; he has led me to see the commitment of art teachers to their teaching through a new set of eyes -- eyes that still, when they turn inward, look for the artist in this teacher of art.

Artist, Teacher, Scholar, Organizational Leader, Administrator, Collector: Art Educators' Beliefs About Roles and Status

Thomas Ritenbaugh

Within that larger field of general education which seeks to determine its own place in the scheme of things, the art educator remains an enigma. The role and status of the art educator remain somewhat of a conundrum to the public, the art world and general education. Even more surprisingly, the role and status of the art educator are elusive even among role occupants themselves.

The Problem for Art Education

Within the field of education, already uncertain about its own status, what is the status of the art educator? How do art educators perceive themselves,as artists or teachers? Do art educators feel that they occupy a unique position related to but different from both those fields? Do art educators recognize an art education with roles beyond that of artist and teacher?

Development of the Role of the Art Educator

The history of the role of the art educator is revealing. If it is taken to combine the role of artist and teacher as separate but parallel within the same person, are educators may be perceived as artists who teach what they know about art from a personal history of art production. This view provides a long history of the role, one conceivably a segment of all social development.

The history of the role of the art educator differs somewhat, however, if the role of art educator is taken to represent the social invention of a role for educators to take on the responsibility for teaching "art" within the organization of the school. In this scenario, the role is a relatively modern one in American public schools, and parallel developments have also occurred internationally. The current art education profession is staffed by many in various settings and formats, but the connection between artists and pupils has endured.

For at least the past 40 years during which colleges and universities have assumed responsibility for pre-service art education, the primary model for the status of art educator has been the artist-teacher, a useful but conflict-filled combination. The respective roles of artist and teacher have very different focuses and require very different strengths. Nevertheless, many art educators have attempted to merge those roles, this perhaps in response to perceived personal or societal expectations. Writings in the field have tended to focus on these two roles within the art educator.

The Roles of This Study

One of the prevailing art education assumptions has been that art educators wish to be artists. After all, it is our connection with art that has brought most of us into the profession, and much has been written about us as Artist-Teachers (Arts, Education and Americans Panel, 1977), (Bittle, 1987), (Hammer, 1984), (Hayman, 1958), (LaDuke, 1978), (Lanier, 1959, 1961), (Logan, 1961), (Lowe, 1958), (McCracken, 1959), (Pelikan, 1934), (Raleigh, 1965), (Szekely, 1978), (Thompson, 1986), and (Wasserman, 1959).

This study suggests that there are other roles beyond that of artist and teacher which are essential in an increasingly large and complex profession. To an already extensive list of art education roles, other observers (Erickson, 1987) have suggested the existence of a requirement for additional roles specifically within the school setting: the art content expert; the art curriculum expert; the art instruction expert. All roles are increasingly essential in a culture as diverse and multifaceted as our own.

Seven roles were addressed in the study: Own (but unidentified) role, Administrator, Artist, Collector, Organizational Leader, Scholar and Teacher. Most, if not all, roles in art education could be clustered around these types.

Some Dimensions of Role for Art Education

It is conceivable that single art educators exemplify only a single role among the primary list of six. However, the greater likelihood is that multiple roles combine in each art educator to greater and lesser extents.

Much of art education theory proceeds from certain assumptions and expectations about the role of art educators. Chief among these is the professional expectation that certain roles (most especially the roles of artist and teacher) do combine within the art educator. Also assumed are the attitudes of art educators themselves toward this or other role combination in terms of beliefs about themselves, general beliefs, norms and goals.

However, these assumptions are generally without concrete substantiation. They represent a level of "folk knowledge." They may be founded in actual experience which has found its way into the collective understanding of the profession, but there are few data to support them. The rarity of sophisticated sociological research that describes and analyzes the values, norms, and roles of art educators related to the art and aesthetics of our society or the interrelatedness and interdependence of sub-groups inhibits our ability to understand ourselves and points to the need for this study.

Objectives of this Study

The purpose of this study is to find out about art educators from two perspectives. The first perspective is to describe art educators themselves. The second perspective seeks to discover art educators' beliefs about their own and others' roles; beliefs about others in emphasized roles; degrees of attention given to each role; sources and evaluations of role satisfaction; the relative status of particular art education roles.

Methodology

In the fall of 1988, 185 Pennsylvania art educators responded to a survey of beliefs about roles in art education designed originally to test the artist-teacher assumption but expanded to include at least four other major roles in the field. A majority of the participating sample were female (63.2%), highly educated (65% have at least a masters degree), experienced (more than 75% have been teaching at least 10 years), mature (nearly 60% are over 40 years old) and favorably disposed toward membership in the professional associations (66.5% are currently members). Participants were divided among five levels of instruction typically used by the profession: elementary (32.7%), secondary (38.2%), higher education (14.5%), supervision/administration (12.1%) and other (2.4%), all ways to categorize those who participated in the study. Response rate for the study was 56.92%.

Beliefs about the studied roles were divided into four cognitive orientation belief types. The belief types, Beliefs about self (internal/factual), General beliefs (external/factual), Norms (external/desirable) and Goals (internal/desirable) represent ways to (a) measure cognitive orientation toward the seven art education roles, (b) compare five standards of role involvement and rewards (role itself, esteem, prestige, role emphasis and role satisfaction) and (c) determine status rankings among art education roles.

The Instrument

The survey instrument consisted of 99 items, 34 about personal information and Own Role. The remainder of the items asked for participant responses to statements about described fictional art education role occupants.

Role	Fictional Name
1. Administrator	(Zeus Foreman)
2. Artist	(Barbara Zahn)
3. Collector	(Marshall A. Cache)
4. Organizational leader	(Stella Champion)
5. Scholar	(Sage Savant)
6. Teacher	(Ed Master)

A Likert-type scale of graduated responses was used to allow a range of positive to negative responses. Statements relating to the fictional role models could receive any one of five responses: Strongly agree; Agree; Undecided; Disagree; Strongly disagree.

Responses represent degrees of concurrence or nonconcurrence. The order of the values on the Likert-type Scale was mixed to provide diversity and stimulation for respondents.

When responses are assigned values and are averaged, a "Cognitive Orientation" of 5 represents the highest or most positive orientation toward the major idea contained within the statement; 1 represents the lowest or most negative orientation. A cognitive orientation of 3 represents a neutral orientation. All averaged responses above a 3 represent increasingly positive orientations; those below 3 represent increasingly negative orientations.

Data Analysis

The data were examined in several ways. The first set of data is descriptive, creating a word picture of the sample participating in the research and generally expressed in raw numbers and percentages. Data are grouped according to Personal Information (age and sex of respondents), Professional Experience (number of years in art education and specific levels of art education, current instructional level), Educational Attainment and Professional Membership.

A second major set of data determine respondents' beliefs about their own role in art education. Even though the statements to which they responded are stated in cognitive orientation terms, the data are reported again in raw numbers and percentages.

The largest set of data deals with respondents' beliefs about six major roles in art education and contains six subsets of 10 statements each. Data are reported in terms of Cognitive Orientation.

Cognitive Orientation

The method of creating the types of questions asked in the instrument and for measuring beliefs about the various roles and aspects of roles is Cognitive Orientation (Kreitler and Kreitler, 1976) which is based on the theory that cognition, particularly through the orienting reflex, determines behavior. The Kreitlers have proposed that a structure of beliefs about self, general beliefs, norms and goals inclines individuals to behave in particular ways. They base their experiments on two hypotheses:

1. Human behavior above the level of spinal reflexes is controlled and directed by cognitive orientation, its contents and/or processes.

2. Knowledge about specific cognitive orientations, their content, strength, and mode of functioning, makes possible predicting the ensuing molar behavior. This study, however, does not use the predictive aspect of cognitive orientation. Rather, it is used to create an inventory of art educators' beliefs about their own and other roles in art education.

Sample Findings

Although a multitude of role possibilities have emerged, *all* respondent groups indicated strongest identification with the Teacher role, the most satisfying, prestigious, estimable role in art education and the role which they most highly value and intend to retain. In response to the statement, "In my career in art education, one of my most important roles has been that of. . ." respondents indicated the following:

Teacher:	95.2%
Artist:	38.4%
Scholar:	35.6%
Administrator:	31.3%
Organizational Leader:	26.5%
Collector:	17.8%

Group respondents expressed little intention (Table 1) to acquire the other studied roles despite the numbers of individuals occupying and finding satisfaction in these roles.

Table 1: Unlike ( ), I Have No Intention of Ever Becoming a (Role).

	ADMIN	ARTIST	COLLEC	ORGLDR	SCHOLR	TEACHR
Elementary	2.0536	2.4821	2.7143	2.2857	2.4821	4.5000
Secondary	2.5323	3.1774	2.5161	2.7097	2.7377	4.4032
Higher Ed	2.6957	2.6250	3.0000	2.8261	3.7083	4.2917
Supv/Admin	4.4706	3.0526	3.0000	3.2000	3.4737	3.9444
Male	2.6774	3.2687	2.8788	2.7879	2.9848	4.2615
Female	2.5128	2.5652	2.5776	2.5517	2.8696	4.4569
Mbr	2.7417	2.7355	2.6694	2.8361	3.0165	4.4250
NMbr	2.2203	3.0000	2.7213	2.2333	2.7000	4.4315
TSAMPLE	2.5698	2.8242	2.6868	2.6374	2.9116	4.3867

NOTE: n = 185. ADMIN = Administrator Role; ARTIST = Artist Role; COLLEC = Collector Role; ORGLDR = Organizational Leader Role; SCHOLR = Scholar Role; TEACHR = Teacher Role; Higher Ed = Higher Education; Supv/Admin = Supervision/Administration; Mbr = Member; NMbr = Non Member; TSAMPLE = Total Sample.

Though they do not choose the other roles for themselves, respondents assigned a very high value to these other roles, (Table 2), viewing them as important to art education and their occupants as exemplars in those roles who bring great prestige to our field.

Table 2: It is Good for Art Education to Have Individuals Like ( ) Who Become Roles

	ADMIN	ARTIST	COLLEC	ORGLDR	SCHOLR	TEACHR
Elementary	4.0179	4.0357	3.9643	4.2679	4.1607	4.9286
Secondary	4.0806	4.2581	3.7097	4.3387	4.1452	4.8387
Higher Ed	4.0000	3.8333	3.9583	4.4167	4.5000	4.9167
Supv/Admin	4.2500	4.0000	4.0000	4.5000	4.3000	4.8000
Male	3.8060	3.9552	3.6716	4.1791	4.0149	4.7910
Female	4.1081	4.1121	3.9138	4.3966	4.3534	4.9052
Mbr	4.1148	4.0000	3.8361	4.4262	4.2951	4.8689
NMbr	3.9016	4.1639	3.8033	4.0984	4.0984	4.8525
TSAMPLE	4.0437	4.0546	3.8251	4.3170	4.2295	4.8634

NOTE: n - 185. ADMIN - Administrator Role; ARTIST - Artist Role; COLLEC - Collector Role; ORGLDR - Organizational Leader Role; SCHOLR - Scholar Role; TEACHR - Teacher Role; Higher Ed - Higher Education; Supv/Admin - Supervision/Administration; Mbr - Member; NMbr - Non Member; TSAMPLE - Total Sample.

Despite the professional value of these roles to art education, respondents know few art educators who would find as much satisfaction (Table 3) in any of those roles as they would in the role of Teacher. There is also positive orientation toward satisfaction in the Artist role.

Table 3: Most Art Educators That I Know Would Find Little Satisfaction in Being a (Role) Like ( ) Is.

	ADMIN	ARTIST	COLLEC	ORGLDR	SCHOLR	TEACHR
Elementary	2.4821	3.6429	3.1250	2.4464	2.4286	4.4286
Secondary	2.5806	3.7097	3.0484	2.7213	2.7581	4.4355
Higher Ed	1.9583	3.4583	3.0000	2.5417	2.5833	4.4583
Supv/Admin	2.6000	3.6000	3.3000	2.7500	2.4500	4.3500
Male	2.4328	3.4776	2.9403	2.7727	2.8209	4.3731
Female	2.4569	3.7328	3.1466	2.6000	2.5086	4.3966
Mbr	2.4344	3.6557	3.0410	2.7333	2.5164	4.3852
NMbr	2.4754	3.6066	3.1311	2.5246	2.8361	4.3934
TSAMPLE	2.4481	3.6393	3.0710	2.6630	2.6230	4.3888

NOTE: n - 185. ADMIN - Administrator Role; ARTIST - Artist Role; COLLEC - Collector Role; ORGLDR - Organizational Leader Role; SCHOLR - Scholar Role; TEACHR - Teacher Role; Higher Ed - Higher Education; Supv/Admin - Supervision/Administration; Mbr - Member; NMbr - Non Member; TSAMPLE - Total Sample.

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Group respondents expressed satisfaction (Table 4) with their personal, internal art education role perspectives and a willingness to devote appropriate time and energy to maintain a high level of competence and satisfaction in their role(s). Relatively certain of personal satisfactions and goals, respondents perceived a variant view by art education peers (Table 5) who they judge somewhat less satisfied with their status.

Table 4: I Am Highly Satisfied With the Role(s) I Currently Play in Art Education

	ALLn	ALL%	EL%	SC%	HE%	SA%	M%	F%	Mbr%	NMBR
Strongly agree	55	29.7	18.2	22.2	45.8	55.0	36.4	26.5	31.7	25.9
Agree	88	47.6	56.4	60.3	29.2	25.0	48.5	47.9	46.3	51.7
Undecided	9	4.9	3.6	3.2	8.3	15.0	1.5	6.8	6.5	1.7
Disagree	27	14.6	18.2	11.1	16.7	5.0	10.6	17.1	14.6	15.5
Strongly disagree	4	2.2	3.6	3.2	0.0	0.0	3.0	1.7	0.8	5.2
Missing	2	1.1								
Cognitive Orientation	3.890									

Note: n = 185; EL = Elementary, SC = Secondary, HE = Higher Education, SA - Supervision/Administration, M = Male, F = Female, Mbr = Member, NMbr = Non-Member (of professional art education association).

Table 5: As a Group Educators Who Play the Same Role(s) That I Do Aren't Very Content with Their Status

	ALLn	ALL%	EL%	SC%	HE%	SA%	M%	F%	Mbr%	NMBR
Strongly agree	10	5.4	5.4	8.1	8.3	0.0	4.5	6.1	5.0	6.8
Agree	47	25.4	30.4	24.2	16.7	25.0	25.4	26.1	24.0	28.8
Undecided	55	29.7	32.1	27.4	29.2	35.0	32.8	28.7	29.8	32.2
Disagree	63	34.1	28.6	38.7	41.7	25.0	34.3	34.8	35.5	32.2
Strongly disagree	7	3.8	3.6	1.6	4.2	15.0	3.0	4.3	5.8	0.0
Missing	3	1.6								
Cognitive Orientation	3.055									

Note: n = 185; EL = Elementary, SC = Secondary, HE = Higher Education, SA - Supervision/Administration, M = Male, F = Female, Mbr = Member, NMbr = Non-Member (of professional art education association).

Despite personal role satisfaction and other-role approval, respondent groups sense that the esteem and prestige they desire for the profession from the general education community and from the community at large is minimal.

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Conclusion

What is an art educator's role, and are we satisfied to be that role? The answer is that it is time for a new view of the role(s) of the art educator. A new view of the role(s) of the art educator calls for a closer examination of some of the common knowledge that is widely known in the art education profession. A half century of professional literature has suggested a narrow set of choices.

The evidence from this study indicates that art educators perceive and value a wide range of roles. However, respondents most highly value the role of Teacher for themselves, the role that satisfies and sustains them. It is the role they sought and the role they wish to keep. It is also important to note that art educators value other role occupants in our field and acknowledge that art education improves from the availability of individuals who become positive exemplars in any of the various other roles of art education.

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The Influence of Structural Dimensions on Judgement of Similarity/Dissimilarity Judgement When Categorizing Paintings: A Developmental Study Proposal

John Hughley

Introduction

Flavell (1963), Neisser (1976), Crozier and Chapman (1984) consider structures as largely determining the type of information a perceiver accepts, thus controlling the activity of looking. These structures are not fixed and one's response to the external world is in accordance with his or her existent cognitive structures. In addition, Chapman (1978), Lansing (1976), and Marschalek (1983) indicate that the cognitive structures influence perceptions and responses to objects of art, and since perception is a primary process of cognition, it assists in the make up of such higher order processes as problem solving, reasoning, and thinking.

Consequently, the proposed study concerns conceptual and perceptual development of children as it relates to art, specifically painting.

Statement of the Problem

The main purpose of this proposal is to investigate and evaluate the developmental influence of structural dimensions, subject matter and degree of realism, and their developmental influence on the categorization of paintings.

Several questions arise when investigating and evaluating the significance of this proposed study. What research evidence is there that structural dimensions influence the classification of paintings? What variables are characteristic to the influence of structural dimensions at different developmental stages? Is there a focus on specific dimensions? Answering such questions increases knowledge toward understanding responses to art.

Significance of the Problem

Classification, a cognitive concept, deals with relations between objects (logico-arithmetic operations) and relations within objects (spatial operations). In studies by Walk (1967, 1971) and Tighe (1968), differentiating the artistic styles of various artists is a conceptual task that reveals the ability to make classifications.

The proposed study uses a match-to-match sample paradigm with the polar adjective combination similar-dissimilar to investigate the use of subject matter and degree of realism (parts & wholes) by children to make similarity/dissimilarity judgements when categorizing paintings. Research by Hardiman and Zernich (1977; 1982) suggests that the structural dimensions, subject matter and degree of realism are salient variables for all age groups in preference studies with painting stimuli, thereby significantly influencing responses to such stimuli. Consequently, subject matter and degree of realism were chosen as variables for this research project.

Statement of Hypothesis

In light of the purpose of the proposed study to investigate the influence of structural dimensions on similarity/dissimilarity judgement when categorizing paintings, three research questions were investigated.

1. Is degree of realism, a holistic variable, dominant in shaping similarity/dissimilarity judgement at each grade level when categorizing paintings?
2. Do young and older children categorize paintings on the basis of perceptual similarities and abstract criteria (part and whole relations)?
3. Do younger children initially categorize realistic paintings on the basis of subject matter (thematic schemes) which is more familiar and common to the child's functional relations and activities?

Answers to the three research questions are provided by determining if any statistically significant differences exist between grades. The following hypothesis has been formulated to make this determination.

There will be no significant differences at all grade levels.

Methodology

Stimulus Materials

The stimuli consist of 20 pairs of 2" x 2" 35mm slides of paintings with 4 slide pairs used for practice trails. There is one study slide for each slide pair. Slides were grouped and rated according to similarity/dissimilarity, of subject matter and realism on a scale from 1 (least similar) to 7 (most similar) by four graduate students in Art Education and Art History. When grouped the slides were placed in one of four categories: (a) similar subject matter/similar realism; (b) similar subject matter/dissimilar realism; (c) dissimilar subject matter/similar realism; (d) dissimilar subject matter/dissimilar realism. The graduate students also rated the degree of realism for the slides on a 7-point rating scale ranging from 1 (least realistic) to 7 (most realistic). Realism is defined as works that are accurate and natural representations of subject matter, including natural proportions, perspective, definition of detail (clarity), light and value and the use of local color. The subject matter categories include landscapes with people, landscapes without people, seascapes and interiors.

Design

The variables (similarity category & degree of realism) were manipulated within grades 1, 3, 5 and 7. There are 4 slide pairs in each of the 4 similarity categories and an equal number of subjects are included in each cell of the study. A random presentation order was established for the presentation of slides.

Subjects

The sample consisted of 120 subjects from grades 1, 3, 5 and 7 (ages 5-7, 7-9, 9-11 & 11-13, respectively). An equal number of subjects were randomly selected from each grade level. The subjects were chosen from central Illinois schools. The researcher selected the subjects from each class and the subjects had no formal instruction in art. Their parents were generally well educated and professionally employed.

Procedure

A Kodak carrousel slide projector was used to project the slides for approximately 15 seconds. Following the exposure of the study slide there was a five second blank. Then the slide pair was shown in sequence and the subjects determined which slide of the pair is more like the study slide by circling yes, for similar, under the appropriate slide number on the answer sheet.

Data Analysis

Data analysis was accomplished by using analysis of variance (subject x stimuli) for repeated measures design. A three-factor analysis of variance is performed for grade, similarity category and degree of realism. In addition, a two factor analysis of variance was performed for similarity category and degree of realism for each grade level. Analysis of contrast for the SAS catmod procedure was used to determine any significant differences among means.

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mentor's introduction

MARILYN ZURMUEHLEN

The University of Iowa

A mythical name, "G.I. Joe," emerged during World War II to symbolize the U.S. soldier whose individuality was anonymous among the huge numbers mobilized in those military campaigns. In 1945 Hollywood released a film, "The Story of G.I. Joe," and in 1950 **Time** designated G.I. Joe as its Man of the Year. (Woods, 1983) However, it was 1964 before the first toy plastic G.I. Joe was marketed. The item was temporarily discontinued in 1976 -- a hiatus attributed by the manufacturer's spokesman to an increased price for plastic, precipitated by the 1973 oil crisis, and by cultural commentators to the public's disenchantment with war, due to the Vietnam conflict. After ceasing its manufacture the Hasbro Company claimed it frequently received letters from parents and children, asking for G.I. Joe's return to the market. By 1980 Hasbro, through phone surveys and interviews with groups of parents and children, discovered that "The name G.I. Joe was found to enjoy `tremendous recognition' among young parents who had played with the original as children themselves" (Wood, 1983, p. 8). Not surprisingly, the company brought G.I. Joe back on the market in 1982 and launched an advertising campaign intended to reach 95% of five to eight-year-old boys in the U.S. Their efforts were enhanced by the Marvel comic book series where G.I. Joe was a bestseller of more than 250,000 monthly copies. Some fifty manufacturers bought rights that allowed them to use the G.I. Joe logo on a variety of products: jigsaw puzzles, sunglasses, kites, shoelaces -- all mutually advancing the public's awareness of the G.I. Joe concept.

Although the eleven-year-old boy whom Patrick Fahey studied is innocent of much of the history of G.I. Joe, his interest, like his art making, is embedded in a cultural context, partly shaped by this commercial enterprise. However, his involvement in this massive capital venture is personal and particular, perhaps confirming the hopes of market researchers who conceived of blister pack file cards, supplying biographical and psychological profiles for a cast of G.I. Joe characters. Attached to the toy warriors, these profiles in a postmodernist irony attempted to personalize a symbol whose origin was anonymity. Regardless of marketers' intentions, meaningful specificity is constructed by an individual child, whether in playing or in making art.

Research interests, too, are embedded in a cultural context -- we frequently refer to this as mentoring. Mr. Fahey's attention to the relationship between these popular cultural phenomena and children's art making is grounded in my consciousness of my niece and nephews' absorption with Pacman and Strawberry Shortcake imagery, and my subsequent research into the paradoxical tension between stereotypes and personal meaning. Like the boy he studied, Mr. Fahey finds his own meaningful specificity in the paper that follows.

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Popular Culture, Art Making and the Case of G.I. Joe

Patrick Fahey

A trip back to Dubuque, Iowa, a month after I had moved to Iowa City led to a reunion with an eight-year-old boy named John Luke. John Luke is the son of a colleague I had worked with at a local high school and many accepted invitations to supper often led to discussions and private viewings of John Luke's artwork.

John Luke drew frequently and was especially successful in achieving the realism he thought was necessary to make his work "good." Frankly, when I first saw his drawings, I thought they had been copied. My reaction was not well accepted and John Luke and his father quickly let me know that this was not the case.

Apart from John Luke's level of sophistication, I was particularly intrigued with the subject of his drawings. His work reflected an intense preoccupation with the cartoon programs that filled his Saturday mornings and late afternoons during the week. Graphic portrayals of muscle-bound men, women with the perfect "Barbie doll" figures and villains wielding weapons of submission were all essential elements of his drawings.

This incident -- recovered several years later -- led me to look at the possible sources of ideas for children's artmaking and question in what way, if any, it affected what and how they created. I focused on the relationship between specific popular culture phenomena, which occupies most children's worlds, and its affect on an eleven-year-old child. Cartoons, games, toys and clothing which use the G.I. Joe motif are of exceptional -- but not extraordinary -- interest to a young boy named Ryan.

Ryan's intrigue with G.I. Joe began when he was introduced to several action figures his cousin brought to his house on Christmas Day when he was three years old. His immediate fascination was strong but, according to Ryan, "I had to wait until I was five to get one of my own."

Ryan "bought" into the mass culture critique marketing of G.I. Joes. He has over three dozen figures, six G.I. Joe video movies, G.I. Joe army fatigues, G.I. Joe toy vehicles and weapons, G.I. Joe comic book collections, and a G.I. Joe lunch box. In addition, Ryan spends a great deal of time collecting and cataloging G.I. Joe file cards, writing and drawing in a journal whose theme is G.I. Joe and creating vehicles and environments whose context is rooted in G.I. Joe adventures.

An exhibit of artwork displayed in the school library illustrated a common schema used by Ryan. His work, featured in a "one-person show," was made out of styrofoam, bottle caps and hot glue. After going through the exhibit, I studied the list of titles Ryan gave to the vehicle sculptures he created. The exhibit included the following titles:

"Bomb"
"Plastic Explosives"
"Robo Copter"
"Air Rider"
"Bomber (with bombs attached)"
"Jet Cycle"
"Night Stalker"
"Lone Ranger"
"Double Barrel Bomber"
"Fire Walker"
"Maniac"
"Light Speed"

Ryan commented on his work in the exhibit in the following conversation:

Pat: Would you like to show me some of the things you made that were on display in the library?

Ryan: Sure...where is my favorite? "Night Stalker!" See...I shouldn't have glued this on here. (Points to bottle caps glued to the bottom of the vehicle that represent bombs.)

Pat: Why?

Ryan: Because this could have been a gun -- that would have been more effective.

Pat: Earlier I went into the library and copied down the names of your vehicles. You had bombs and plastic explosives...?

Ryan: Well, I have...where's Bomber...Bombers Bomber? (He rummages through the box looking for this piece.)

Pat: Right there. (I pointed to its place in the box.)

Ryan: I named it "Bomber," because you know why?

Pat: Why?

Ryan: Because...one...two...three...four...five...bombs.

Pat: Oh...so the bombs are attached. (Bottle caps were glued to the bottom of the vehicle with hot glue.)

Ryan: Andre got mad at me because I glued two caps together, but it's a bigger bomb that launches smaller bombs...posh...pow...phh...So it's really more than five bombs!

Pat: Are all of these in the G.I. Joe movies?

Ryan: No, I made them up! (Picked up another vehicle and pointed to several holes which cover the surface.) As you can see, I had weapons here. I brought my G.I. Joe weapons to put in.

Pat: You took them out?

Ryan: I didn't want anyone to steal them!

Another interest of Ryan's has been drawing in a journal -- encouraged by his art teacher. Two-dimensional versions of his vehicle sculptures fill many of the pages.

Figure 1. A Drawing By John Luke

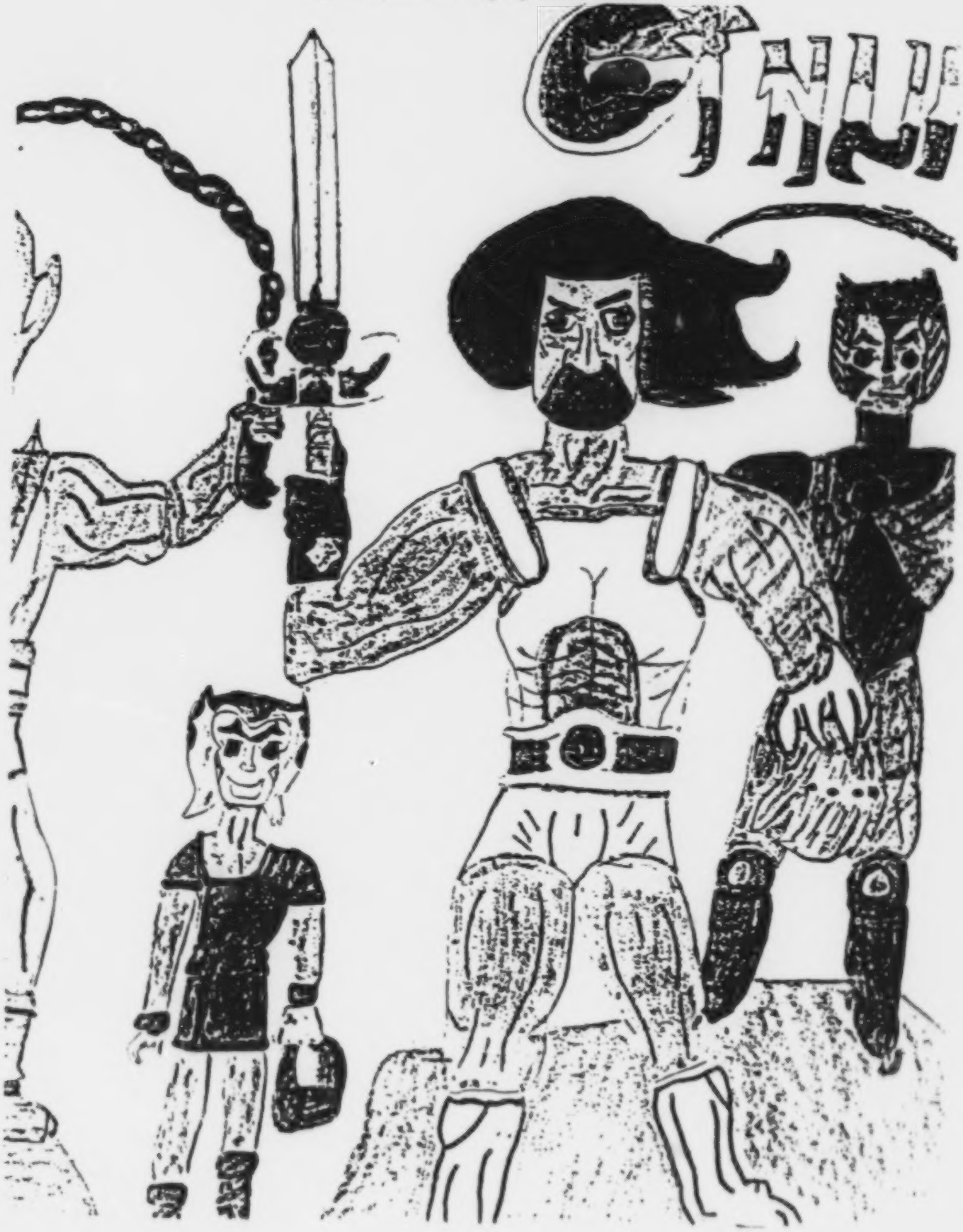

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Figure 2. Ryan's Drawings of His 3-D Vehicles

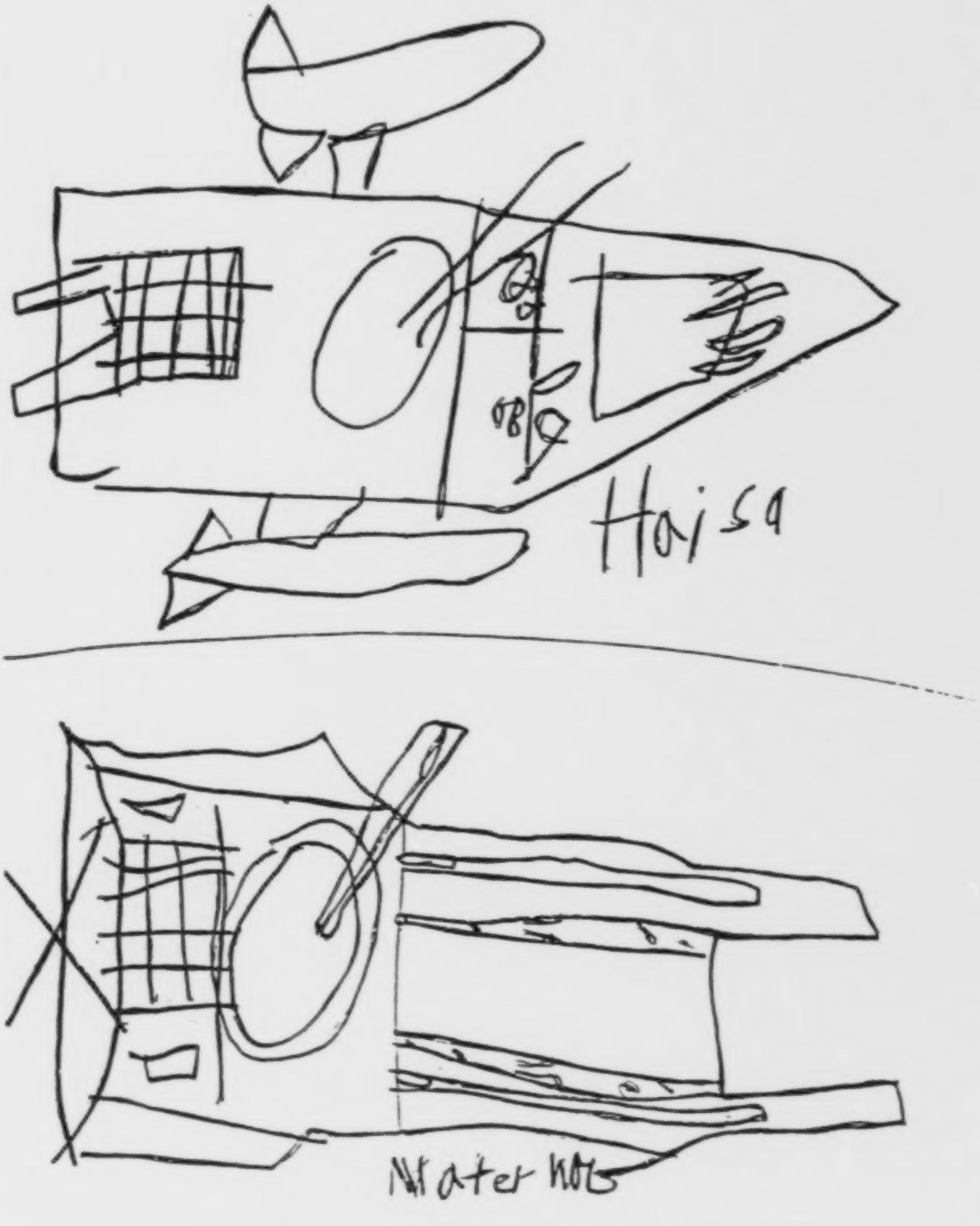
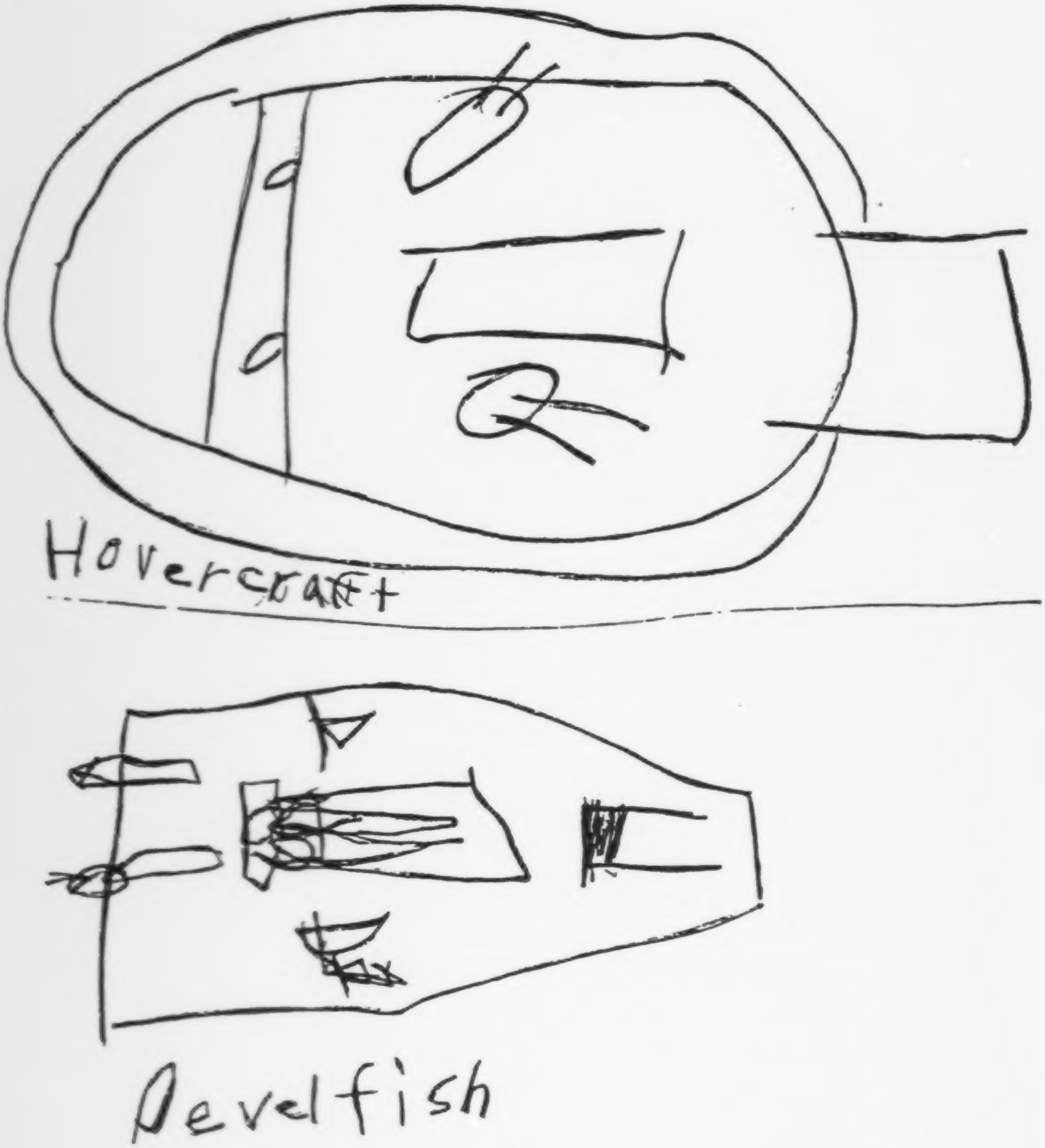


Figure 3. Ryan's Drawings of His 3-D Vehicles



Elaborate scenes of conflict and plans for more sophisticated equipment, vehicles, and weapons are interspersed with Ryan's version of G.I. Joe file cards.

Figure 4. **Ryan's Drawings for Protective Gear & Weapons**

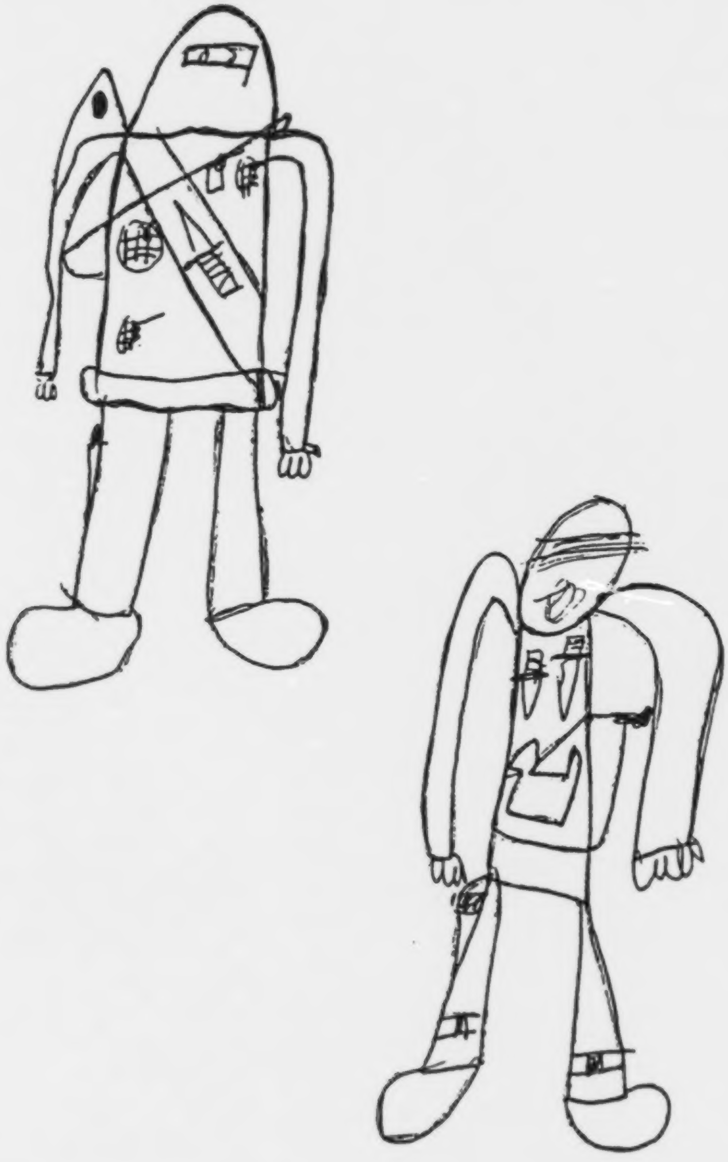
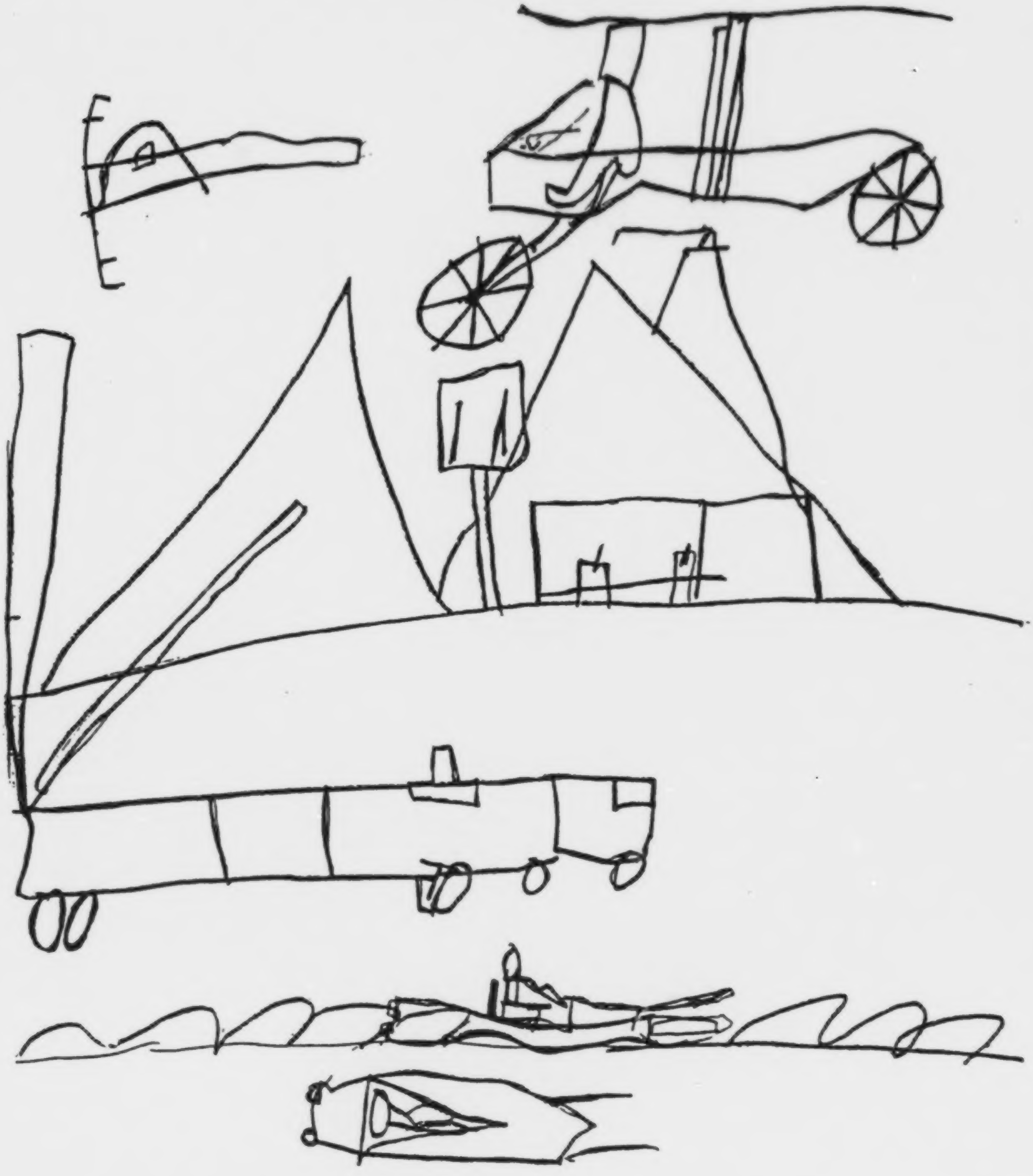
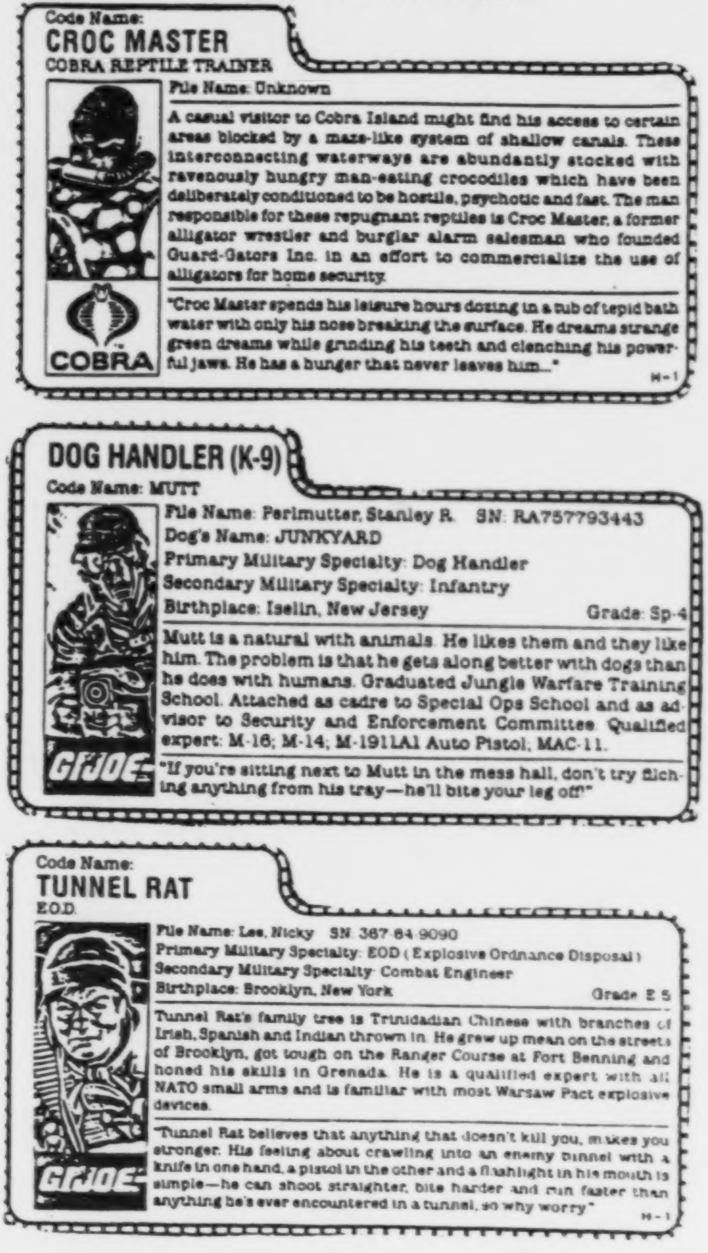


Figure 5. Ryan's Equipment & Weapons
Depicted in a Scene from His Journal



Ryan explained to me that with each purchase of a G.I. Joe figure, you receive a file card which gives the code name of the figure along with a brief biography and a list of characteristics and special abilities.

Figure 6. G.I. Joe File Cards


COBRA
G.I.JOE
G.I.JOE

Code Name:
CROC MASTER
COBRA REPTILE TRAINER

File Name: Unknown

A casual visitor to Cobra Island might find his access to certain areas blocked by a maze-like system of shallow canals. These interconnecting waterways are abundantly stocked with ravenously hungry man-eating crocodiles which have been deliberately conditioned to be hostile, psychotic and fast. The man responsible for these repugnant reptiles is Croc Master, a former alligator wrestler and burglar alarm salesman who founded Guard-Gators Inc. in an effort to commercialize the use of alligators for home security.

"Croc Master spends his leisure hours dozing in a tub of tepid bath water with only his nose breaking the surface. He dreams strange green dreams while grinding his teeth and clenching his powerful jaws. He has a hunger that never leaves him..."

H-1

DOG HANDLER (K-9)
Code Name: MUTT

File Name: Perlmutter, Stanley R. SN: RA757793443
Dog's Name: JUNKYARD
Primary Military Specialty: Dog Handler
Secondary Military Specialty: Infantry
Birthplace: Iselin, New Jersey Grade: Sp-4

Mutt is a natural with animals. He likes them and they like him. The problem is that he gets along better with dogs than he does with humans. Graduated Jungle Warfare Training School. Attached as cadre to Special Ops School and as advisor to Security and Enforcement Committee. Qualified expert: M-16; M-14; M-1911A1 Auto Pistol; MAC-11.

"If you're sitting next to Mutt in the mess hall, don't try filching anything from his tray—he'll bite your leg off!"

Code Name:
TUNNEL RAT
E.O.D.

File Name: Lee, Nicky SN: 367-64-9090
Primary Military Specialty: EOD (Explosive Ordnance Disposal)
Secondary Military Specialty: Combat Engineer
Birthplace: Brooklyn, New York Grade: E-5

Tunnel Rat's family tree is Trinidadian Chinese with branches of Irish, Spanish and Indian thrown in. He grew up mean on the streets of Brooklyn, got tough on the Ranger Course at Fort Benning and honed his skills in Grenada. He is a qualified expert with all NATO small arms and is familiar with most Warsaw Pact explosive devices.

"Tunnel Rat believes that anything that doesn't kill you, makes you stronger. His feeling about crawling into an enemy tunnel with a knife in one hand, a pistol in the other and a flashlight in his mouth is simple—he can shoot straighter, bite harder and run faster than anything he's ever encountered in a tunnel, so why worry"

H-1

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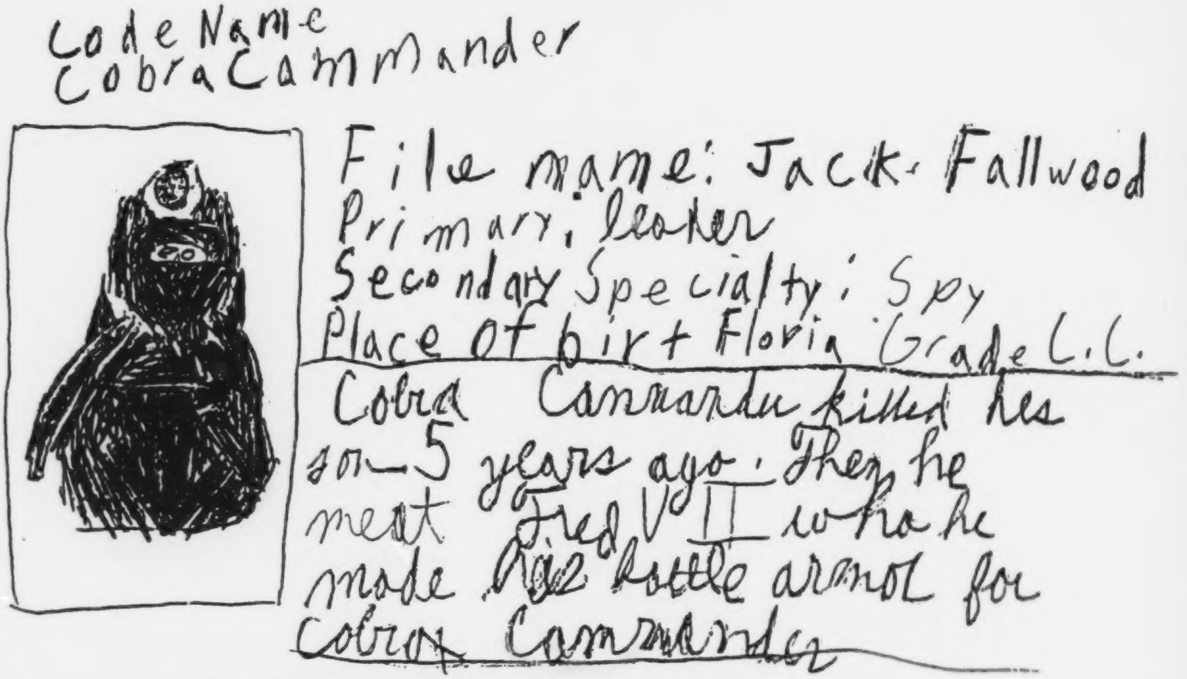
Ryan became fascinated with drawing the portraits of characters he imagined and creating biographies to accompany the drawing on file cards he designed -- many of these were kept in his journal.

Figure 7. G.I. Joe File Card: Ryan's Version



Code Name
Cobra Cammander

File name: Jack Fallwood
Primary: leader
Secondary Specialty: Spy
Place of birt Floria Grade L.L.
Cobra Cammandu killed hes son 5 years ago. Then he meat Fred V II who he made hie battle armol for Cobra Cammander

Throughout our conversations, the question of violence never came up despite the nature and setting in which Ryan viewed G.I. Joe. Yet, I knew this might be an issue for many parents and teachers. Certainly the violence and moral dilemmas presented to this eleven-year-old boy were evident in the toys, cartoons, videos, and comics he was confronted with almost daily. To find out its effect, I simply asked Ryan what he thought:

Pat: What do you think about violence and G.I. Joe?

Ryan: It depends. If a kid of three or four watches it, it's too violent. But, if a kid of eight watches it -- it's not.

Pat: How old are you?

Ryan: Eleven.

Pat: Would you say someone's who's in first grade shouldn't watch it?

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Ryan: Unh. They might...yeah, they could. Kindergarten shouldn't watch it though. I didn't watch it when I was in kindergarten.

It was evident that Ryan perceived the violence of G.I. Joe. Yet he viewed it in a realm separate from reality; he used it as an instrument to engage his play, fantasy, and creativity.

Roeske (1988) reported that "there has been an on-going debate over the affect that war toys such as G.I. Joe have on children that play with them" (p. 1). Many studies and organizations believe that these toys -- and even the play, conversation and artmaking they encourage -- have an adverse affect on children and prepare them for the notion of war.

In my discussions with Ryan's parents, teachers, and principal no one mentioned any exceptional aggressive tendencies in his personality. During my observations and our meetings, he exhibited what most would label "appropriate behavior" for a fifth grade student.

Sylvia Feinburg (1975) observed that art or creation dealing with war/violence is "a pervasive, insistent kind of activity, usually expressed when the child feels free of adult intervention or judgment" (p. 10). In Ryan's case, these objects, journals, and ideas evolved during unstructured free time or in the art class where he was left alone to develop his artwork. Observing her own child and his insistent desire to draw war pictures, Feinburg (1975) wrote, "and while war themes and war-related materials played a significant role in his play, little, if any, of this was transferred to Douglas' general behavior; even when involved in mock battles with friends, his play was of a cooperative nature" (p. 15).

Ryan had a strong identification with themes revolving around G.I. Joe. Yet, throughout numerous conversations, Ryan indicated that these characters were "make-believe." This relationship between identification and believability becomes important and is influential in understanding the source for Ryan's artmaking. It seems that Ryan's ability to reject the believability of G.I. Joe and his comrades, to understand its fantasy and, at the same time, his strong identification and assimilation of their qualities make him (perhaps most children) the perfect "receptacle" for this popular cultural phenomenon.

G.I. Joe has offered Ryan a way to project and participate in the artmaking process using images, characters, and themes which are important and personal to him at this time in his life. Although much of his work evolves from a common source, his creations are continually changing. They are not stagnant nor are they mere reproductions of images and ideas created by someone else. And although some may perceive his images as a cliche, stereotype, or typification, the personal meaning and identification Ryan attaches to his work may preclude this conclusion. Zurmuehlen, Sacca and Richter (1984) provided insight into the question of stereotypes:

> In their description of stereotyped pictures, teachers often mentioned that an object is drawn without any background, suggesting that to their students, context is either unnecessary or unimportant for such conventional images. Perhaps this is because, as we heard over and over, a stereotype is easily recognized, so it does not require a situation for identification. It is intriguing to reflect on such contextless images as physical analogies for the attitude characterized by many of the teachers as lack of emotional involvement. This attitude was attributed variously to experiences mediated through commercial promotions, comic strips, TV, colored slides of art, magazine representations of art, and other people's notions about art. In one form or another these art teachers acknowledged the importance of social sanctioning and social situations in developing images and concepts in art. However, they feared that "students lose their own identities as persons." Stereotypes in art, then, become a manifestation of that meaninglessness. Mute evidence for the value which these art teachers attach to direct experience may be noted in the frequency and vividness with which they spontaneously described their own early recollections as they struggled to interpret stereotypes, schemata, and personal meanings. (p. 70)

Ryan's artwork leaves this realm because of the meaning he has attached to his creations. His work illustrated inventiveness and creativity in dealing with the popular cultural phenomenon of G.I. Joe in all its forms. The stories that emerged from Ryan's work perhaps became a kind of metaphor -- a way to bridge this "media," G.I. Joe -- with his own personal story. Ryan's artwork is nestled in an interacting matrix of life stories and popular culture. And he continued to explore his interest in new and evolving ways. A video play about a boy named Buddy who goes to the Museum of Future Vehicles, additional journals and the introduction of new characters and equipment demonstrated that he had taken popular cultural influences -- often the source for stereotypes -- to another level in which they were used to interpret and create art that is meaningful to him.

Boyer (1987) acknowledged the importance of this type of phenomenological investigation and discussed how it might serve as the foundation for the development of an art curriculum that allows students to evolve and expand on their interests and traditions. Her approach to understanding cultural assumptions and their influence on preferences and attitudes shaped during the artmaking process seems particularly appropriate in this situation. Boyer (1987) stressed that "students can continue to clarify their own beliefs and cultural assumptions as they create new scenarios in an art form of interest to them." (p. 102)

Ryan's creations then, become an examplar for this important search. Not directed by any absolute standard of aesthetics -- Ryan was allowed the opportunity to explore, examine, ask questions and create art through and in a context that had meaning to him.

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mentor's introduction

LARRY A. KANTNER

University of Missouri

It appears that Art Education in the United States has come of age and is now old enough to have a history. A history that can provide meaningful insights to honor our past, to explain our present, and to guide our future. With the establishment of the Penn State Conference on the History of Art Education, we as a profession, in a sense, recognized the importance of our own history. Historical research has become a valuable tool to investigate people and movements form our past.

The Art Education program at the University of Missouri was very fortunate to have Ella Victoria Dobbs as its first coordinator. Dobbs was very interested in handicrafts taught by the Sloyd method. She was also a student of John Dewey and much influenced by his teaching. One of her students, Verna M. Wulfekammer, became her colleague and together they built a strong art education program. Providentially, their materials have been saved. June Eyestone researched the Dobbs' material for her thesis and at present Paula McNeill is working with the Wulfekammer papers. In addition to the papers, Paula was fortunate to be able to interview Wulfekammer.

Currently, Paula is a doctoral student at the University of Missouri studying art education with an emphasis in the history of American art education. In addition to her studies, she has been employed as a manuscript specialist for Western Historical Manuscripts at the University for the last eight years. In August of 1989 Paula was responsible for acquiring the Verna M. Wulfekammer Collection for the Western Historical Manuscripts Collection. Through her efforts and to her credit, the Dobbs/Wulfekammer Library was saved from being disassembled.

She is presently involved in biographical research on Verna M. Wulfekammer, 1928-1968. Her research focuses on the mentor/student relationship between Ella Victoria Dobbs and Wulfekammer. As Paula has indicated in her paper, from 1925 to 1928 Wulfekammer was Dobbs' student, and from 1928 until Dobbs' retirement in 1936, they were colleagues in the University's Art Department. Her research on Wulfekammer builds on June Eyestone's recent work on Dobbs in "The Influences of Swedish Sloyd and Its Interpreters on America Art Education" (Unpublished dissertation, University of Missouri, 1989).

Verna M. Wulfekammer and the University of Missouri: Resources in the History of Art Education

Paula McNeil

In **Women Art Educators**, a 1982 publication sponsored by the Mary Rouse Memorial Fund at Indiana University and by the Women's Caucus of the National Art Education Association, editors Mary Ann Stankiewicz and Enid Zimmerman stressed the necessity for more historical research on women art educators and encouraged research, including oral history, about the contributions, status, and role of women in art education. They concluded that in order to accurately assess the future of women art educators, it is necessary to research their history as well as their present status.[1]

Addressing Stankiewicz and Zimmerman's appeal for more research on women art educators, in November 1988 I conducted an oral history with Verna M. Wulfekammer, art educator and artist at the University of Missouri from 1928-1968. (Figure 1) The real impetus behind this study was the creation of primary resource material relative to Wulfekammer's life and career as a teacher where none was available before.

In August 1989 the discovery and subsequent acquisition of the Verna M. Wulfekammer Collection in the Western Historical Manuscript Collection, the 1990 "recovery" of the Ella Victoria Dobbs/Verna M. Wulfekammer Library, and the Wulfekammer oral history created a rich cache of materials for the history of American art education scholarship at the University of Missouri.

Oral History

Prior to my first interview with Wulfekammer on November 20, 1988, my initial research included combing the University of Missouri Archives as well as pertinent collections in the Western Historical Manuscript Collection in search of information pertinent to the history of the Education and Art Departments at the University of Missouri and to Wulfekammer's career as a teacher. I consulted a wide variety of materials, ranging from newspaper clippings, correspondence, photographs, maps, architectural drawings, to University catalogs, yearbooks, and schedules of classes. I also consulted standard histories of the University and read an overview of progressivism in American education. Although I turned up little information on Wulfekammer, I was, however, able to formulate interview questions from this research.

For my first interview, I used a tape recorder, 35mm camera, note pad, campus map, photographs, and floor plans of various campus buildings. After the interviews the cassette tapes comprised primary resources with transcriptions which followed procedures for processing taped interviews outlined by the Northeast Archives of Folklore and Oral History at the University of Maine.[2] The fieldwork data sheet and tape log followed the format specified by the American Folklife Center in Washington, D.C.[3] Sample transcriptions, data sheets, and tape logs have been appended.

From the interviews, I learned that Wulfekammer's long career as an art educator at the University of Missouri began in 1928 when she assisted Ella Victoria Dobbs (Figure 2) teaching in the Applied Arts Department, located in Lathrop Hall and continued until her retirement in 1968.[4]

In addition to Wulfekammer's work with Dobbs in Lathrop Hall, she conducted research in elementary art education under the supervision of C. A. Phillips in the University Elementary School, located south of Lathrop Hall.[5] Organized by Junius L. Meriam in 1907, two years before Ella Victoria Dobbs came to teach at Missouri in 1909, the University Elementary School was modeled on John Dewey's Laboratory School at the University of Chicago.[6]

Dobbs, a pioneer in the field of applied arts, studied Swedish sloyd (manual training) and received a B.S. degree from Teachers College, Columbia University, where she became familiar with the experimental work of John Dewey, Frederick Bonser, and Arthur Dow. Dobbs taught at the University of Missouri from 1909 until her own retirement in 1936. Her greatest contribution to the field of art education was the integration of handwork with other subjects.[7] Together Dobbs and Wulfekammer played a formative role in the development of the University's art education program in the early part of this century.

Verna M. Wulfekammer Collection

In August of 1989 the Western Historical Manuscript Collection acquired the papers as well as selected artifacts of both Wulfekammer and her mentor, Dobbs. Spanning a period of almost nine decades, the Wulfekammer collection is an invaluable resource for students and researchers in art, art education, and the history of women in education. This is the story of its acquisition.

The story behind the acquisition of the Wulfekammer collection began more than a year ago while I was engaged in historical research for the University of Missouri, Department of Art's "Faculty Artist..." exhibition. This exhibit included works by former members of the art faculty at the University from 1877 to the present and ran from August 28 to September 24, 1989. During the initial stages of my research, I became intrigued by art educator and weaver, Verna Mary Wulfekammer, and her four decades at the University of Missouri. As a result of this fascination, I interviewed her on several occasions in November of 1988, creating several hours of tape and numerous papers of transcriptions. It was during one of these interviews that she agreed to loan one of her weavings to the exhibition. During those soft-spoken interviews in her living room, I quickly discovered the tremendous impact

Dobbs, Wulfekammer's former teacher and, later, her colleague had on her life. Although at this time I was primarily interested in Wulfekammer and her career since so few written documents existed, it was obvious to me that "Miss Dobbs," as Wulfekammer called her, still had a strong hold on her. Although Dobbs died in 1952, and had been dead for thirty-six years, "Miss Wulfekammer," as I call her, brought Dobbs back to life through voice imitation and gesture. For example, after I showed her a photograph of the interior of the University Elementary School, she launched into a rendition of Dobbs darting into the school room, talking rapidly "off the cuff," then running out the door "like the dickens."[8]

I had little contact with Wulfekammer until months later. In August, as the deadline for the exhibition drew near, for several days I tried to contact her by phone to schedule a time to pick up her weaving. In desperation, I drove to her home on Sunday afternoon, August 20th, and left her a note concerning the weaving. The next morning I received an alarming phone call from one of her relatives, responding to the note I left on the door. Sadly, her relative informed me that she had been declared "mentally incompetent" and had been placed in a care center in Columbia. He, as guardian and conservator of her estate, loaned her weaving to the exhibit. At the same time he informed me that he and his wife were preparing Wulfekammer's effects to be sold at public auction on Saturday, September 2, 1989. He also told me that the auctioneer was scheduled to arrive in less than an hour to evaluate the estate. At that moment, feeling some urgency, I quickly shifted hats from one of the organizers of the exhibit to one as manuscript specialist and doctoral student in art education. I asked Mr. --- if I could visit with him at the Wulfekammer home within the next 20 minutes. He consented to my request.

When I arrived I found an invaluable collection of resource materials for the history of art education. For the next two weeks prior to the auction, I and colleagues from Manuscripts assessed the scope, content, and historical significance of the collection item by item. As we were going through the enormous amount of materials, I had to make a case for the historical value of the items versus the monetary worth they would possibly bring at auction. To make a long story short, as you know, Western Historical Manuscripts acquired the collection.

The Verna M. Wulfekammer Collection (36 cube boxes and oversize) includes papers and artifacts related to the teaching careers of both Wulfekammer and Dobbs. When Dobbs died in 1952, Wulfekammer acquired her estate, including her teaching library as well as her papers and teaching models.

The collection contains only a small amount of correspondence. Sadly, "boxes" of carbon copies of letters were discarded some time in March by relatives going through Wulfekammer's effects. They were disposed of because they were copies, not originals, and could presumably be obtained elsewhere. Although I mourn the loss of the historical record in those boxes, it is unlikely that personal correspondence between Dobbs and Wulfekammer was ever created in the first place since they lived in the same town. I wonder if Dobbs' correspondence from others was among the pitched material and whether or not she made copies of her out-going letters. In terms of correspondence in the collection, there are a few cards, gift enclosures, poems, etc. between the two of them and that is all.

The collection contains Wulfekammer's elementary, high school, and University of Missouri mementos, transcripts, records, commencement programs, newspaper clippings about Wulfekammer, Art Education Room plans, diagrams, descriptions, specifications (c. 1960) teaching/lecture notes (2 folders), teaching notebooks and research projects by Wulfekammer. Most of these were done by Wulfekammer when she was Dobbs' student, for example, Bookbinding, Primary Handwork, Intermediate Handwork, Toymaking. There are also materials such as curriculum guides, notebooks, and papers written by Wulfekammer's students on basketry, color, pottery, toymaking, primary handwork, letters, art activities, and art craft. The commercial publications on art education include books, pamphlets, advertisements, catalogs, to name a few. The weaving section includes publications, weaving drafts and samples, reports and articles, teaching notes, and other teaching resources. The collection contains publications by both Wulfekammer and Dobbs. Artifacts include "sloyd" work created by Dobbs when she was a student at Throop Polytechnic Institute; weaving; fabric samples; dolls, made of celluloid, wood, paper, fabric, and paint; hand puppets made of plaster, fabric, and paint; doll house furniture; baskets, toys, papier mache figures; masks, ceramic plates, metal objects, bookbinding samples, wire sculpture, wood carvings, linoleum printing blocks and prints, a book press, drawings by Wulfekammer and by her students, and a wire sculpture moose.

Although there is a typed manuscript of Wulfekammer's 1961 tribute to her mentor, **Ella Victoria Dobbs: a Portrait Biography**, the Dobbs primary resource materials she consulted, and presumably inherited from Dobbs, were regrettably not among Wulfekammer's effects.

Ella Victoria Dobbs/Verna M. Wulfekammer Library

The fate of the Dobbs/Wulfekammer collection of books given to Ellis Library, was yet another story. Originally, it was boxed and earmarked for the Friends of the Library sale where it was to be broken up and sold piecemeal. At first the Department of Art's request that it be transferred to the Art Education Department from Ellis Library was denied by the interim director of the libraries. After much perseverance and the submission to the University provost of a petition, signed by more than one hundred U.S. and foreign art educators attending the 1989 Second Penn State Conference on the History of Art Education to save the Dobbs/Wulfekammer Library, the interim director of the libraries acquiesced and the library was finally transferred to the Art Education Department in winter, 1990.

As is readily apparent. both the Verna M. Wulfekammer Collection and the Dobbs/Wulfekammer Library are rich resources for the study of the history of art education. Possibilities for research are varied and have not been fully explored.

One possibility for research use is biography. Using documents from the collection, such as Wulfekammer's University of Missouri transcript, her student notebooks, and University of Missouri catalogs, one can begin not only to look at her life as one of Ella Victoria Dobbs' students but also as an art education student in a midwestern university in the 1920s.

Wulfekammer first met Dobbs the second semester of the 1923-24 academic year when she enrolled in Dobbs' elementary "ArtCraft" class. Other classes she took from Dobbs include Primary Handwork, Intermediate Handwork, and Bookbinding. Wulfekammer did well as Dobbs' student, for her transcript indicated that she received "Excellent" in all of her courses.

In 1928 Wulfekammer was hired as an assistant instructor, aiding Dobbs in the Applied Arts Department. At that time, Wulfekammer was also pursuing graduate work. From 1929-1931 in a report entitled "Study of Activities in Art and Handwork of Grade 1" she conducted research in elementary art education in the University Elementary School, a laboratory school based on John Dewey's famous Laboratory School of the University of Chicago. In 1931 she received her Masters of Art degree in education with Dobbs as her advisor.

Dobbs and Wulfekammer were colleagues for eight years, from 1928 until Dobbs' retirement in 1936. After that time, Wulfekammer was the Department until her own retirement in 1968.

Another way to approach the material might be to ask the question: Did Wulfekammer remain devoted to Dobbs' ideas throughout her career or did she develop her own ideas after Dobbs retired in 1936? Yet another approach to the material might be to examine the relationship between Wulfekammer and Dobbs in light of mentor-protege models. This kind of an examination would provide an angle for exploring the origins and dynamics of their friendship and focus on their time together from 1923 until Dobbs' death in 1952.

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Columbia, Missouri. Joint Collection. Western Historical Manuscripts Collection/State Historical Society of Missouri Manuscripts: Accession 4921. Verna M. Wulfekammer Collection

Box 1, Photograph of Verna Wulfekammer, ca. 1963
Box 2, "Study of Activities in Art and Handwork of Grade 1"
Box 10, Photograph of Ella Victoria Dobbs, n.d.

Collection 965. Junius L. Meriam papers. Scrapbook

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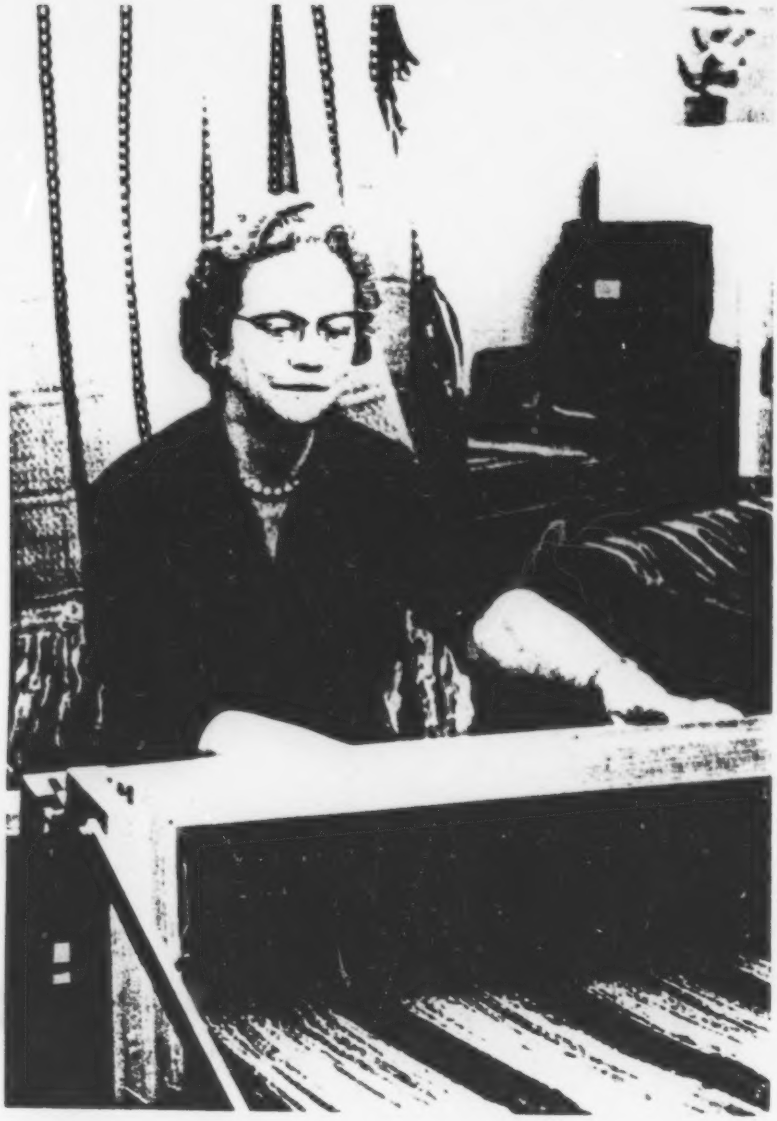

Figure 1. Verna M. Wulfekammer, ca. 1963.

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Figure 2. Ella Victoria Dobbs, n.d.

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FIELDWORK DATA SHEET Number: 1

Corresponding to tape No. 1

Collector: Paula L. McNeill

Circumstances of interview:

Oral history of Verna M. Wulfekammer, former University of Missouri-Columbia, art education professor. Dates of employment: 1928-1968.

INTERVIEW

Date of Interview: Sunday, November 20, 1988, 2:00-2:45 p.m.
Name: Verna M. Wulfekammer
Address: 810 Leawood Terrace, Columbia/443-0043
(She has resided at this address for approximately thirty years, since 1959.
Previous address: 6 Kuhlman Court, Columbia, from ca. 1923-1959.

Place and date of birth: Born May 13, 1900, on a farm near Levasy in Jackson County, Missouri, not far from the Bone Hill School.

Family information: Daughter of William H. and Mary Olinda (Kronsaga) Wulfekammer; had one older sister, Edna, born January 16, 1989. All deceased.

Ethnic heritage (mother's and father's):
Mother: Kronsaga family from the Alsace/Lorraine area of France, near the German border.
Father: German. He was from Trealor, Missouri.

Education, apprenticeship and training experience:
Bone Hill School, a rural school near Levasy, Missouri
William Chrisman High School, Independence, Missouri
(valedictorian or salutatorian, 1920.)
B.S. University of Missouri, 1926.
M.A. University of Missouri, 1931
Post-graduate study, Columbia University, summer 1933. 1936.
U.C.L.A., Winter 1949

Occupational experience:
Elementary teacher, grades 1-8, Oldham School, a rural school south of Independence Missouri, 1920-1923
Elementary teacher, grade 4, Ott School, Independence, Missouri, 1926-1928
University of Missouri, Applied Arts Department (which later became the Art Education Department), 1928-1968

Tape Log

Collector: Paula L. McNeill

Title: Oral history: Verna Mary Wulfekammer

Corresponding Data Sheet No. 1

Cassette tape

Interview date: Sunday, November 20, 1988
Time: 2:00-4:30 p.m. Length of interview: 2 1/2 hours

Place of interview:

Home of Verna Wulfekammer
810 Leawood Terrace
Columbia, Missouri 65203
314/443-0043

Tape transcription:
PM = Paula McNeill
VM = Verna Wulfekammer

VW: After I left the University I came to get a piece of lumber and I went down to the Industrial Arts Department [located in present Academic Support Building] and a Mr. Selvidge [Robert Washington Selvidge] was the one who was there. Mr. Selvidge said to me: "You have come to the right place. Just go across the street [to Lathrop Hall]. Miss Dobbs [Ella Victoria Dobbs] is looking for a student, a helper, a laboratory assistant." And I was that the rest of the time.

PM: You have been very fortunate.

VM: I just walked into that. Mr. Selvidge said well you have just come to the right place. I know Miss Dobbs is looking for a laboratory assistant...I walked in [Lathrop Hall] and she gave me something to do...We had a whole row of boxes. Each student was given a box with tools like a ruler, a water pan, and a brush, and a box of crayons...maybe something else, I don't know...scissors, I believe. Anyway, each box had these tools in them. Each box was numbered and she said well I came just at the right time. She needed somebody to help her with her laboratory work. Miss Dobbs loved to talk. She could talk off the cuff, off the cuff. She could stand there and talk and talk and talk. I can't do that. She would come in and she would talk. Maybe not even have prepared what she was going to say...and I'd stay and listen. And then when she was through -- out she'd go like the dickens. Well, if this is the room where all the students were, then here is...[VM is sketching a floor plan of the Lathrop Hall classroom and Dobbs' office.]

Notes

1. Mary Ann Stankiewicz and Enid Zimmerman, eds., **Women Art Educators**, (Bloomington, Indiana: Indiana University, April, 1982), 1.

2. Edward D. Ives. **The Tape-Recorded Interview: a Manual for Fieldworkers in Folklore and Oral History**. (Knoxville: The University of Tennessee Press, 1980), 87-102.

3. Peter Bartis. **Folklife and Fieldwork: A Layman's Introduction to Field Techniques**. (Washington D.C.: American Folklife Center, 1983), 18-21.

4. Verna M. Wulfekammer. Interview, 20 November 1988.

5. Verna M. Wulfekammer Collection. Western Historical Manuscript Collection-Columbia. Box 1.

6. Junius L. Meriam Papers. Collection 965. Scrapbook. Western Historical Manuscript Collection-Columbia.

7. Verna M. Wulfekammer. **Ella Victoria Dobbs: a Portrait Biography** (Pi Lambda Theta, 1961), 51.

8. Verna M. Wulfekammer. Interview, 20 November 1988.

Effects of Differential Instruction Upon the Creative Response of Deaf Students

Carolyn Kampe

The study focused upon three questions: (1) Did differences exist in cognitive and creative abilities between deaf individuals and hearing individuals in the third through sixth grades? (2) Were deaf individuals, due to their lack of auditory input, disadvantaged in learning to process visual information? (3) Did the responses of deaf and normal hearing individuals receiving both oral and manual instruction differ from those individuals receiving only written instruction on Silver's (1983) Drawing What You Predict, What You See, and What You Imagine test and Torrance's (1966) Thinking Creatively With Pictures test. The review of related literature revealed that no research specifically relating mode of communication to functioning of deaf students in art education was available. However, the studies which peripherally related to this study were categorized into six groups: historical, sign language, schools for deaf, manual, total communication, and other forms of communication.

Historically, deaf persons were thought to be incapable of learning. The only education they received was related to handling private business affairs and, even then, only wealthy deaf persons were educated. Michael De L'Epee was believed to be the first teacher of deaf children. His school used sign language. From this point, schools for deaf persons developed throughout France, Germany and, eventually, the United States. Each country developed its own philosophies for teaching deaf persons.

The various philosophies developed from each country's experience with the deaf population and from the varied methods of communication. All philosophies fall into one of three broad categories: (1) aural/oral method, which utilizes all methods of the oral system plus auditory training; (2) oral only method, which utilizes speech only -- no manual communication; and (3) total communication, which utilizes all forms of communication. Additionally, there are many different forms of communication (see Appendix A).

Three studies were reviewed that discussed art and hearing impaired/deaf persons. In each case, the tests used to determine creative ability did not require verbal skills. The results of these studies indicated that deaf persons are more like hearing persons in art abilities than was previously believed. Furthermore, two other studies that investigated the effects of method of communication on scores of deaf children on the performance scale of the Weschler Intelligence Scale Children - Revised (WISC-R) and on a standardized vocabulary test concluded that the method of communication significantly affected the scores of students.

This investigation was conducted in six elementary schools located in central and northwestern Illinois. Seventy-nine elementary school subjects in grades three through six were included in the study. Of the 79 subjects, 40 were normal hearing subjects and 39 were deaf subjects. The 79 subjects were assigned to one of four groups. Groups I and II consisted of deaf subjects. Groups III and IV consisted of normal hearing subjects. All groups included male and female subjects of chronological ages usually found in grades three through six. Silver's Drawing What You Predict, What You See, and What You Imagine test, consisting of three categories -- "Predictive Drawing," "Drawing from Observation," and "Drawing from Imagination" -- was administered on a pretest and posttest basis for all groups. Torrance's Thinking Creatively With Pictures test, consisting of four parts -- "Scoring Picture Construction," "Picture Completion," "Parallel Line" and "Summarizing the Results" -- was also administered on a pretest and posttest basis to all groups.

The subjects' treatment consisted of three experimenter-created art lessons which presented information on overlapping, size, vertical location, horizontal lines, composition, and detail. Following the treatments, the subjects completed a posttest which consisted of the Silver Test and the Torrance test.

Group I was given a pretest using the modified Torrance test, Thinking Creatively With Pictures, and the modified Silver test, Drawing What You Predict, What You See, and What You Imagine, using total communication. Group II was given a pretest comprised of these two tests administered using written communication only. Group III was given the same pretests using modified versions of Torrance's Thinking Creatively With pictures and Silver's Drawing What You Predict, What You See, and What You Imagine, using total communication. Group IV received both pretests using written communication. All pretests were administered on day 1. Experimental treatments were presented to Groups I, II, and III on days 2, 3, and 4 of the study. Group IV received no treatment. Posttests were administered to all groups on day 5.

The study attempted to determine which of two experimental treatments had the most effect upon creative abilities. Total communication or written instruction were used with both deaf and normal hearing subjects. The results of the data collected were subjected to statistical analyses. The alpha for the study was established at .05. The hypotheses that had been generated were tested in their null form using the SPSS-X statistical package (SPSS-X, Inc., 1988).

An overall analysis of the two treatments and a review of the statistical analysis of data collected indicated that few differences existed between deaf and normal hearing subjects regardless of treatment. Except for the individual subtests discussed in the data analysis of each hypothesis, no significant differences between groups were found. When given meaningful communication modes, deaf subjects achieved on a level equal to their hearing peers. Through use of total communication, subjects for whom input was through non-auditory modes matched their peers in creative production.

Two hypotheses were established to determine the existence of correlation between the Torrance and Silver pretests and the Torrance and Silver posttests. A stronger correlation (15 correlations out of a possible 25) was found to exist between the Torrance and Silver posttest. This would indicate that the two tests were consistently measuring some behavior. From the analysis of data, it was observed that the pretest scores between Torrance and Silver were not related to each other (5 out of 25 factors) as were the posttest scores (15 out of 25). This would indicate that something did indeed occur between the pretest session and the posttest session.

A summary of the results of the statistical analysis of each hypothesis follows:

1. Research Hypothesis I stated: There will be significant differences on creative scores between deaf subjects and normal hearing subjects in the third through sixth grades as measured by the Torrance and Silver posttests. This hypothesis, when tested in the null form, failed to be rejected with confidence.

2. Hypothesis II stated: There will be a significant difference in scores on the Torrance and Silver pretests between those groups assigned to total communication and those groups assigned to written communication. This hypothesis, when tested in the null form, failed to be rejected with confidence.

3. Hypothesis II stated: There will be a significant difference in scores on the Torrance and Silver posttests between groups receiving total communication and groups receiving written communication. This hypothesis, when tested in the null form, failed to be rejected for the Torrance and Silver posttests.

4. Hypothesis IV stated: There will be a significant difference in scores on the Torrance and Silver posttests between deaf subjects and normal hearing subjects exposed to total communication treatment. This hypothesis, when tested in the null form, failed to be rejected with confidence for the Torrance and Silver posttests.

5. Hypothesis V stated: There will a larger gain score between Torrance pretest and posttest by subjects exposed to total communication treatment. This hypothesis, when tested in the null form, failed to be rejected with confidence.

6. Hypothesis VI stated: There will be a larger gain score between Silver's pretest and posttest by subjects exposed to total communication treatment. This hypothesis, when tested in the null form, failed to be rejected with confidence.

7. Research Hypothesis VII stated: There will be found to exist a relationship between the Torrance posttest and the Silver posttest. An analysis of the correlation coefficient for the Torrance posttest and Silver posttest scores showed that there were 15 significant correlations out of a possible 25.

8. Research Hypothesis VIII stated: There will be found to exist a relationship between the Torrance Pretest and the Silver pretest. Five significant correlations were found. From the analysis of data it was observed that the pretest scores between Torrance and Silver were not related to each other (5 out of 25 factors).

It is reasonable to conclude that hearing impaired (deaf) students may achieve in art when grouped with normal hearing students and when given access to full information with total communication modes. Teachers, therefore, should either be skilled in providing all communication modes or be assisted by interpreters to provide modes for students who are deaf.

A review of the data from this study indicated that more research needs to be conducted to determine the effects of various communication methods upon the creative art abilities of deaf subjects. Recommendations for future research in areas of deaf education should concentrate upon several premises.

The most important recommendations are those that involved changes and adaptions in the test instruments and the experimental sessions. It is imperative that test instruments be normed with a deaf population to allow for accurate information gathering and the setting of standards. Furthermore, perceptual tests or spatial relation tests should be included in the battery to define more clearly creative abilities. Regarding the experimental sessions, this researcher believes any treatment sessions used should be investigated to determine relationships of perceptual and creative abilities. In light of the findings, the experimental sessions should be modified to increase the subjects' opportunities to relate to the skills being measured.

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mentor's introduction

ENID ZIMMERMAN

Indiana University

Robert Sabol is in the unique position of viewing concerns related to visual art testing from the perspective of an elementary art teacher and test developer. His participation in the development of the Indiana Visual Arts Proficiency Guide, the Visual Arts Curriculum Standards Guide, and the Visual Arts Diagnostic Achievement Test Program serve to give him insights that most teachers experience second hand.

Art testing seems inevitable to those administrators and community members who desire to see what they are getting or will get "for their money." As art testing becomes mandated in many states, the field of art education will need thoughtful, knowledgeable, and experienced persons to develop and critique these tests. Many of the issues and concerns, as well as positive outcomes that art testing may bring, are discussed with depth and candor by Sabol. He plans to do his dissertation in the area of art testing for artistically talented students. His practical experiences as well as his insights into issues and concerns related to art testing indicate that his research in this area will be contributory. His return to teaching elementary art classes while he is immersed in his research will ensure that he will have one foot on earth as his ideas soar to the sky above. We, as art educators, anxiously await results of his research which should make an impact on the next decade in which evaluation at all levels in all areas is slated to become a "hot topic." We do not want the visual arts to be burned nor do we want them to be cast out in the cold. The role of evaluation, in terms of testing, is one that deserves attention in the 1990s by impartial and careful researchers.

Toward Development of a Visual Arts Diagnostic Achievement Test: Issues and Concerns

Robert Sabol

With the rise of the excellence in education movement of the 1980s, evaluation of educational progress emerged as an issue of importance. Local school districts and state departments of education began examining educational programs in order to determine the degrees of progress being made by learners in various disciplines. Several states began developmental programs to provide information which lead to suggestions for state-wide improvement of education. The need for assessment in the fine arts was seen as an essential component of a comprehensive education evaluation program.

One state involved in developing an education assessment program is Indiana. Having been a visual arts classroom teacher for eighteen years, I became involved with the assessment program when asked to involve students in the developmental process. My involvement increased as the program expanded. The Indiana assessment program began in 1987 with the creation of the Indiana Department of Education Proficiency Guide (Indiana Department of Education, 1987). The Proficiency Guide contains listings of proficiencies for all subject disciplines, including visual arts. The visual arts portion of the guide contains listings of proficiencies for learners in grades 1 through 12. In it are listed visual arts content knowledge in the disciplines of aesthetics, art history, art criticism, and production as advocated by the discipline-based art education movement.

Based on content from the guide, the process of developing state achievement tests began. The first phase of test development resulted in creation of the Indiana State Test of Educational Progress (ISTEP). This test contains questions which address content knowledge in math, science, social studies, and language arts and is given once each year to learners in grades 1, 2, 3, 6, 8, 9, and 11. Grade level promotion for all Indiana students is based on ISTEP test scores. The ISTEP test was mandated in 1988 and is in current use throughout the state.

In 1987 researchers from the University of Illinois were contracted to conduct a state-wide survey of all public schools in Indiana, grades 1 through 12, to assess the state of arts education. They were asked to survey content of arts curricula, availability of educational materials, scheduling and space concerns, and perceived support for arts education in the local school districts (Indiana Department of Education, 1988). Data from this research project were used to provide information about strengths and weaknesses of arts education programs which could be used to substantiate the need for allocation of funds to improve fine arts programs. Based on the findings of this research and on the prevailing public perceptions regarding the need for empirical data to support allocation of funds to improve educational programs, the Visual Arts Diagnostic Achievement Test Program evolved, as the next step in the developmental process of assessment in the area of visual arts.

Information contained in the Visual Arts Proficiency Guide was used to begin development of the Visual Arts Diagnostic Achievement Test Program. Visual arts diagnostic achievement tests were written and piloted during the 1987-88 school year for grades 5 and 8. The tests are intended to be instructional and diagnostic. They provide information which helps identify curriculum strengths and deficiencies. The format for both the 5th and 8th grade tests consists of two parts. The first part contains multiple choice questions which are based on content knowledge related to art production, art history, and art criticism. This portion of the test is illustrated with examples of works of art printed in color to be used by students for reference while they are answering multiple choice questions. The second part of the test consists of a demonstration of studio production skill. Learners are asked to produce an expressive drawing which is an interpretation of a brief story that is read by the test examiner. Upon completion of this portion of the test, learners are asked to self-evaluate their drawings based on various points of reference addressing the use of the elements and principles of art. Art teachers are then asked to evaluate the learner responses to assess accuracy of student understanding of the points of reference.

Feedback from teachers in the field regarding deficiencies in the Visual Arts Proficiency Guide and from teachers involved with the piloting of the Visual Arts Diagnostic Achievement Test led to the creation of the Visual Arts Curriculum Standards Guide in 1988 (Indiana Department of Education, 1990). Creation of this guide was precipitated by comments by practitioners which suggested a need for more specific detailed curriculum development information than the Visual Arts Proficiency Guide contained. This information was necessary for the creation and revision of local visual arts curriculum guides. The Curriculum Standards Guide contains statements which suggest minimum standards of curriculum content for visual arts education. A developmental team consisting of practioners from elementary, middle, high school, and upper level education who have experience in discipline-based art education began the task of creating the guide. Content for the guide was compiled by the team based upon examination of information from various curriculum standards guides of other states, from content of the Proficiencies Guide, from analysis of content in art education texts currently accepted for adoption, from recommendations contained in reviews of literature by researchers in the art education field, and from suggestions by practioners in the field. The Visual Arts Curriculum Standards Guide was completed in 1990 and will be distributed to local school districts in 1991.

In an effort to expand the Visual Arts Diagnostic Achievement Test Program, work was begun on a third grade visual arts achievement test in

1989. Supplied with knowledge gained from the development of the fifth and eighth grade art tests and input from participants in the pilot study of those tests, test developers made several changes in the third grade test format. The third grade test consists of three parts, all of which are read to the subjects. Part one contains multiple choice and short answer questions related to art history, art criticism, and production. Learners knowledge is examined through content which is contained in the Proficiency Guide and the Curriculum Standards Guide. Part two consists of tasks which are designed to demonstrate designated production skills levels. Learners are asked to demonstrate production skill abilities in the use of line, shape, color, texture, and form. Learners are also asked to demonstrate competencies in the use of balance, repetition, complexity, rhythm, variety, and unity. Part three consists of an expressive interpretation to an open-ended drawing problem. Learners are asked to interpret through drawing verbal suggestions given by the individual conducting the test. Evaluation of the interpretation is based on the degree to which the elements and principles are evidenced. Evaluation of the degree of expressivity is not undertaken. The Third Grade Visual Arts Diagnostic Achievement Test is currently in development with pilot testing anticipated in 1991.

Issues and Concerns

Efforts of the Department of Education in Indiana to develop evaluation instruments and procedures in academic and visual arts disciplines to assess the levels of learning being achieved in the public schools were just discussed. Inherent in the developmental process is a series of related issues and concerns. Individuals who were and are involved with this developmental process have attempted to understand and address the subtle and complex implications which these issues and concerns raise for visual art education in Indiana.

One issue related to art test development relates to the origin of the testing movement. The publication of the Nation at Risk Report and the rise of the educational excellence movement fueled the national concern with testing in the 1980s. The public demanded test scores to demonstrate evidence of the levels of learning being achieved in the public schools. Standardized tests existed which could meet the assessment needs of most academic disciplines. This, however, was not the case in the visual arts. Although there has been evidence of interest in testing in the visual arts by Manuel (1919), Meier (1929, 1942, 1963), Clark, Zimmerman, and Zurmuehlen (1987), and others, art testing has not been a major focus of research and development in the visual arts. Interest in test results to evaluate educational progress in art programs in the 1980s was externally imposed by legislators and the public on the art education field. In some cases, test results are perceived as necessary empirical evidence to prove that learning is being achieved in the art room.

Development and implementation of art tests has been met by resistance from practioners in the field. Several issues relate to this resistance. Although tests generally are understood to assess learners' levels of achievement, test content has acted to dictate curriculum. In this case, rather than assessing learning, tests have become sources for determining curriculum content. Art teachers and curriculum developers have thus resisted incorporation of art tests due to concerns that the use of such tests will determine art curriculum. These individuals perceive art test content as restrictive to the freedom to create and alter art curriculum to address the needs of individual learners and the development of personal expression (Clark, Zimmerman, & Zurmuehlen, 1987). Concurrent with this issue is that of teaching performance. Test results which reflect below average performance may be interpreted as a demonstration of poor teaching ability, thereby endangering the future employment of an art teacher whose students do not achieve acceptable levels of performance on art tests. In this application, art test results may not accurately reflect the quality of instruction or motivation of teacher.

An additional issue related to art testing raises the question of whether art test results reflect the level of understanding and knowledge of the learner. In developing art tests specific content must be addressed. In the realm of art education multiple levels of understanding can be achieved. If the content of the art test does not address these levels of understanding, an inaccurate assessment of learning will result. Individual art tests cannot address all of the types of knowledge that a learner may acquire through interaction with the art curriculum. Poor art test results also may be reflective of test anxiety, inadequate test taking skills, or low reading ability.

The previous discussion suggests some negative issue related to art testing. By contrast, some issues suggest positive impact on art education programs from the use of art testing. One such issue suggests that an art testing program may provide data which can demonstrate individual growth and development. In effect, art test results can act as a yardstick by which progress can be measured and charted. Art teachers can use test results to assess student understanding of concepts. The perceptive art teacher may choose to monitor test results to determine the need for additional reinforcement of course content or to evaluate effectiveness or specific teaching methodologies.

Art test results may be used as a method of identifying strengths and weaknesses of visual arts programs. Careful analysis of art test data can indicate areas of the curriculum that need improvement or supplementation. Comparisons of test data may help chart effects of curriculum modifications. Test score records can be helpful in indicating fluctuations in the acquisition of art content. Analysis of variations in test scores may provide information that is helpful in understanding learning patterns of students.

If visual arts curriculum is structured around art history, aesthetics, art criticism, and studio production, there will be content that is specific to these disciplines. By using varieties of art tests, the art teacher can assess acquisition of knowledge that is specific to those areas of the curriculum.

Analysis of test scores should indicate in which disciplines learner strengths and weaknesses lie, which would be helpful in determining areas of remediation.

As the test development process unfolded in the visual arts testing program of Indiana, many concerns arose that are of importance for this discussion. Although some of these concerns may be specific to the conditions of art education in Indiana, they may provide information which may be of assistance to those involved in future art test development or who are currently developing art achievement tests.

One concern addresses formulation of criteria to evaluate expressive qualities of student art work on an art test. Evaluation of personal expression is a subjective process. To establish standards of judgment for expressive quality of art work contradicts the central purpose for undertaking creative expression. To presume that standards for evaluation of expression can be identified, suggests that there are limits of acceptability for expression. If standards for personal expression were to be established, art works would become stilted and limited. Of necessity, art work would assume the characteristics of conformity. It is disturbing to imagine what the world of art would resemble, if art standards developed during some distant time frame were to act as censorship devices for artists of today. Evaluation of personal expression is equally problematic in that individuals engage in self-evaluation of art expression through an ongoing process. The establishment of personal standards of expression is an important component of art development. However, development of personal standards of expression needs to result from an informed and educated perspective and not be the result of artificially imposed standards.

Another concern related to art achievement test development is the availability of materials. All learners will not have equivalent art education resources from which to learn. Differences in exposure to visuals, quality art supplies, amounts of class time, and various other factors may contribute to creation of an extremely diverse population which art tests will be called upon to evaluate. Disparity among educational background of learners will significantly effect test results. Equally, it is problematic to create a standardized art education program which would be disseminated throughout a state or nation. Creation of a standardized art education program would once again create objectionable limitations to art educators and learners.

Attempting to create equal art education experiences is a problem compounded by the possibility that learners may not be taught by trained art education specialists. The lack of sufficient numbers of trained art specialists has led local school districts to place many individuals in art classrooms who do not have adequate art education backgrounds. It is not a valid assumption to believe that learners from these programs will have equivalent knowledge as those from programs which employ trained art education specialists. It is also invalid to compare test results among learners from educationally different backgrounds on a standardized art achievement test.

Unfortunately, acceptable achievement test scores may be dependent upon reading level capabilities of the learner. Frequently test results are inaccurate measures of the knowledge of the learner, due to the inability of the learner to read the test. Due to the visual nature of art, tests which assess levels of art knowledge should not be dependent upon the reading levels of learners. Art achievement tests should incorporate methods to assess art knowledge that are not entirely dependent upon reading ability. Oral and visual presentations of content for examination may facilitate a more accurate assessment of art knowledge by eliminating the extraneous variable of reading level ability.

Another major concern raised by the establishment of art achievement tests is that of determining appropriate content, vocabulary, and visual examples that will be common to all learners who will be evaluated through the art achievement test. Even though suggestions for content, vocabulary and visual examples may come from sources like a state proficiency guide or curriculum standards guide, it is questionable whether all learners will have common art knowledge. Within the field of art education debate continues about definitions of basic vocabulary and terminology. Individual interpretations and disagreement by art teachers about the meaning of references from these guides may create learners with knowledge that is dissimilar who are supposedly being exposed to similar art education curricula. Evaluating these learners, based on the interpretations of the test designers, may lead to erroneous conclusions about acquisition of knowledge. Creators of art tests that are based on references to state guidelines must assume that learners have addressed all of the content that is appropriate for a given level of achievement. This may not be a valid assumption. Art teachers, like most regular classroom teachers, will spend more time on content or areas in which they have special interests or in which they feel most competent. In so doing, insufficient time may be spent in adequately exploring all content items which may be examined on the tests. It is equally possible that art teachers may exercise discretionary judgment and eliminate content from curricula that is contained on art tests.

In the creation of an art test, developers must make judgments regarding specific skill development levels that are appropriate for a desired level of the art test. This is a central problem in the development of art achievement tests. Many tests developers do not have an adequate research base from which to gauge skill development levels or appropriate content knowledge levels for learners. The lack of research regarding art development and knowledge levels may lead to arbitrary decisions regarding content of achievement tests. Further research addressing these levels will significantly improve the content of art achievement tests and the subsequent evaluation of learners through the use of these tests.

Testing has always been a topic of controversy regardless of subject content being tested. That problems are caused by the use of any type of evaluation procedure, is without question. However, to simply reject testing as a tool to facilitate art education because it raises problems is shortsighted. Grappling with the problems that art testing creates is a necessary component of growth and development needed in the art education field. Research in the area of art testing is necessary to find answers to questions raised by the use of visual arts achievement tests. The use of visual arts achievement tests has the potential to supply significant information about the success of art education programs, curricula, teaching methodologies, and other concerns related to art learning. The 1990s may become the decade in which art tests become more reliable and valid and play a role in furthering learning in the visual arts.

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mentor's introduction

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Central to much of the literature in art education are questions about curriculum. These questions are asked daily by art teachers in the real world of the classroom. As one of these art teachers in grades one to eight, Jill Markey asked herself "What should I teach?" "Why should I teach it?" "How should I teach it?" "And toward what ends?" She entered the doctorate program at Ohio State University hoping to find answers to strengthen her knowledge about art education curriculum.

She became interested in the discipline-based art education movement in the field after reviewing the literature. The four discipline inquiries represented in DBAE were studied and thought about in terms of the art teacher. When the Ohio Consortium received funding from the Getty Center for Education in the Arts to assist in the development of a Regional Institute, Jill served as a graduate assistant. She developed a research study to track some of the activity that resulted from our first inservice staff development summer institute. Her qualitative research focused on the elementary art teacher implementing DBAE. It is important because she gives insights about problems and accomplishments involved in the implementation of DBAE in the classroom.

A Qualitative Exploration of Discipline-Based Art Education and the Ohio Partnership

Jill Reiling Markey

Much like the factors of change in society, developments in the field of art education provide a background to address the contentions identified in the report known as the "Nation at Risk" (The National Commission on Excellence in Education, 1983). These contentions focused on who is to teach, what is to be taught, and how is education to be financed. These issues were and are concerns of all educators. Art educators currently are examining changes in society and how they can best reach the needs of their students. This paper is a summary of my dissertation research designed specifically to examine an approach to meet these needs, i.e., Discipline-Based Art Education.

Over twenty-five years of theory and curriculum study in the field of art education contribute to what is called today as Discipline-Based, or DBAE (Greer, 1984). It involves content and skills from four distinct but inter-woven disciplines: aesthetics, art criticism, art history and art production. It is characterized as being inquiry-based, integrated, systematically-developed, and evaluation-driven.

Partially funded by the J. Paul Getty Trust, The Ohio Partnership for the Visual Arts: Regional Institute for Educators is one of six such DBAE institutes across the nation. All of the institutes are designed to provide participants with DBAE knowledge and experience, to carry DBAE into the classroom and the district, to create linkages with school boards, parents, administrators and art museums. The Ohio Partnership researched and designed a five year plan involving DBAE summer inservices and year-long follow-up workshops and executed the first year, 1988-89, with four central Ohio school districts. School teams of art teachers known as specialists, classroom teachers, principals, and supervisors were trained and supported as they implemented DBAE.

Purpose of this Study

The purpose of my research was to explore and analyze common factors affecting elementary art teachers' views and decisions during the implementation of DBAE. Such topics as curricular and theoretical antecedents of DBAE, approaches to program implementation, and teacher inservice were examined to provide a basis for the study. In terms of art education content, what finally reached the students by way of teacher decisions after inservice was most important to me in my research. Therefore, teacher views and their use of the inservice information became the focus of this study.

Objectives

The objectives of the study were threefold. First, I wanted to find any evidence of the Ohio Partnership's effectiveness in delivering new concepts. Second, I was very interested in knowing about participant willingness to take on new knowledge as an adult learner. Third, I noted any evidence of change in the classroom.

Guiding Research Questions

A list of questions was kept as a guide for observation and interview in obtaining a better idea of teacher views and decisions. Such questions follow the ethnographic model discussed in "Cognitive Anthropology and Research On Effective Principals" (Donmoyer, 1985). They were developed from the "Grand Tour" category of the general to the more specific in nature, and are:

1. What was the setting like in terms of size of district, numbers of classrooms and students, types of students, daily routine, amount of teaching time, lesson planning, and classroom activities?

2. Have the art teachers noted any changes in their school environment? In their students? In the other classroom teachers of their school? Community? If so, what changes? Are they considered improvements? Why? Why not?

3. Has any adaptation of DBAE been made in order to meet the student's needs? Describe.

4. In what ways are any aspects of DBAE incorporated into the school's general curriculum?

5. What art education resources are available and how are they utilized and evaluated in the school/art room?

6. What process is involved in the planning of art lessons?

7. How do you assess the students and the lessons taught in art?

8. What are the teachers' views of DBAE, the Institute and their involvement in such a program?

9. How do the teachers see themselves as adult learners, including educational backgrounds, views of their teaching of art, and professional plans for the future?

Participants and Methodology

Participants for the study included one team from each of the four districts involved in the first year of the Ohio Partnership's project. I gained entry into the school settings and was introduced to the teachers through my role as a graduate assistant for the Ohio Partnership several months prior to the first inservice. I did not have any role with the Ohio Partnership during my research period. The issue of objectivity with this research was discussed before, during, and after to build "trustworthiness".

The qualitative method used for the study followed the guidelines set forth by Bogdan and Biklen (1982). Data were gathered and were triangulated by participant observation, the collection of documents and photographs, and teacher-directed interviews. A focus of the data collection centered on the art teacher who was viewed as the leader and decision-maker. Interview transcripts omitted identifiers to protect participant anonymity and were "member-checked" for accuracy. After a three month pilot study, the collection process lasted fourteen months, including the first and second summer inservices beginning and ending the first implementation school year.

Analysis

Data analysis incorporated the constant-comparative method (Glaser, 1978) and revealed seven categories. Each teacher's use of them was assessed for DBAE implementation. Glaser's Constant Comparative Model used for this study is as follows:

1. Begin collecting data.

2. Look for key issues, recurrent events or activities in the data that become categories of focus.

3. Collect data that provide many incidents of the categories of focus with an eye to seeing the diversity of the dimensions under the categories.

4. Write about the categories you are exploring, attempting to describe and account for all the incidents you have in your data while continually searching for new incidents.

5. Work with the data and emerging model to discover basic social processes and relationships.

6. Engage in sampling, coding, and writing as the analysis focuses on the core categories.

Adopted Models

To aid the analysis of teachers' views and decisions gathered during interviews, I adopted two established models by national researchers in the area of supervision and teacher education. Models displaying teacher efficacy toward student achievement and assessing the levels of teacher use of an innovation were studied and followed. The Supervision II Model (Sergiovanni and Starratt, 1988) was selected to offer the research participant art teachers the role as leaders and decision-makers in their classrooms. The graphic representation of this model is as such:

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SUPERVISION II:  A Professional View of Teaching and Supervision:
                 Teachers are Superordinate to the System

____________
            |
|WORK SYSTEM|->Supervision empowers
|___________|
|Goals      |          __                                __
|           |  Provide   |                __   Increased    |
|Curriculum |  concepts  |  Teacher as      |              |
|           |  to inform |  professional    |  Teacher     |   Student
|Teaching   |->and expand|->decision-maker. |->satisfaction|-> achievement
|models     |  the       |  leader          |  commitment  |   higher
|           |  teachers  |                __|  efficacy    |
|Tests      |  view      |                               __|
|           |          __|
|___________|
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Figure 1. Sergiovanni's and Starratt's Graphic Representation of Supervision II.

Level of use (LoU), a diagnostic tool devised by Gene Hall, et al. (1974, 1975, 1987) as part of the Concerns-Based Adoption Model was also used in my research. It was selected and used to assess the degree to which the teacher had implemented the innovation of DBAE during the first year of the project according to the areas each teacher felt important. I combined three separate charts devised by Hall and Hord for LoU identification. They include descriptions of the level, the typical behaviors, and typical expressions. The combined chart is as such:

Levels of Use of the Innovation

Level of Use and Behavioral Indices of Level

0	NON-USE:	State in which the user has little or no knowledge of the innovation, no involvement with the innovation, and is doing nothing toward becoming involved.
	# Non-Use	No action is being taken to learn about new ideas in the area of the innovation.
	* Unaware	I don't know anything about it (the innovation).
I	ORIENTATION:	State in which the user has recently acquired or is acquiring information about the innovation and/or has recently explored or is exploring its value orientation and its demands upon user and user system.
	# Orientation	The user is seeking out information about the innovation.
	* Awareness	I have heard about the innovation, but I don't know much about it.
II	PREPARATION:	State in which the user is preparing for first use of the innovation.
	# Initial Training	The user is preparing to use the innovation.
	* Exploration	How much of my time would use of the innovation take?
III	MECHANICAL USE:	State in which the user focuses most effort on the short term, day-to-day use of the innovation with little time for reflection. Changes in use are made more to meet user needs than client needs. The user is primarily engaged in a stepwise attempt to master the tasks required to use the innovation, often resulting in disjointed and superficial use.
	# Mechanical	The user is using the innovation in an awkward, poorly coordinated manner.
	* Early Trial	I seem to be spending all my time in getting material ready for students.
IVA	ROUTINE:	State in which use of the innovation is stabilized. Few if any changes are being made in ongoing use. Little preparation or thought is being given to improving innovation use or its consequences.
IVB	REFINEMENT:	State in which the user varies the use of the innovation to increase the impact on clients within immediate sphere of influence. Variations are based on knowledge of both short and long-term consequences for clients.
	# Independent	The user is doing a good job with the innovation.
	* Limited Impact	I can now see how this innovation relates to other things I am doing.
V	INTEGRATION:	State in which the user is combining own efforts to use the innovation with related activities of colleagues to achieve a collective impact on clients within their common sphere of influence.
	# Integrated	The user is sharing with others what he is learning about students from using the innovation.
	* Maximum Benefit	I am concerned about relating the effects of this innovation with what other instructors are doing.

VI RENEWAL:	State in which the user reevaluates the quality of use of the innovation, seeks major modifications or alternatives to the present innovation to achieve increased impact on clients, examines new developments in the field and explores new goals for self and the system.
# Renewing	The user is seeking out more effective alternatives to his established use of the innovation.
* Renewal	I am trying a variation in my use of the innovation that looks like it is going to result in even greater effects.

Figure 2. LoU Chart Excerpted from: Operational definitions of Levels of Use of the Innovation. Austin; Research and Development Center for Teacher Education, The University of Texas, 1975; # = Levels of Use and Typical Behaviors for Each Level of Use of the Innovation, Gene Hall, 1974; * = Stages of Concern and Typical Expressions of Concern About the Innovation, Gene Hall, 1974; # and * = Excerpted from Implementation of CBTE -- Viewed as a Development Process, Texas University, Austin, Research and Development Center for Teacher Education, March, 1974.

Results and Emergent Categories

Similar and prominent topics emerged from my interviews with the teacher participants. As the data collection progressed, it formed seven categories which included what the teachers spoke most about and which seemed most important to them as DBAE implementors.

The seven emergent categories included: (1) DBAE, (2) Institute, (3) Resources, (4) Lesson Plans, (5) Teamwork, (6) Assessment and Evaluation, and (7) Adult Learner. The category of "DBAE" included what the teachers mentioned about any or all of the four disciplines in their implementation of DBAE. The second emergent category included any reference the teacher participants made to the Ohio Partnership and its activities, especially the summer inservice. I labelled these comments as "Institute". The category termed "Resources" encompassed all things the teachers felt were resourceful or useful to them during the summer and the school year of implementation. Such resources included: films, prints, slides, texts, journals and other written dialogue, model lesson plans, as well as other teachers, staff, and faculty involved in the Ohio Partnership. They felt the renewal activities during the year, in the form of six workshops, were resourceful as was the opportunity to call institute staff and faculty if they had any questions or problems. "Lesson Plans" referred to any in-process teaching or future plans concerning DBAE. When a participant mentioned any collaborative work with any or all members of their DBAE school team, I labelled that information as "Teamwork". If the teachers made note of how they assessed or evaluated their teaching effectiveness, student accomplishments, or the Partnership, I put them all in one category: "Assessment/Evaluation". The seventh and final emergent category, the "Adult Learner", referred to what the teachers believed were their future plans for themselves as students (See Figure 3).

LEVELS OF USE DISTRIBUTION
CROSS-SITE

Level of Use		Emergent Categories						
			B	B D	B D	B	B	B D
			B	B D	B D	B	B	B D
Renewal	VI		B	B D	B D	B	B	B D
		B	AB D	B D	AB D	B D	B	AB D
		B	AB D	B D	AB D	B D	B	AB D
Integration	V	B	AB D	B D	AB D	B D	B	AB D
		B D	AB D	B D	AB D	AB D	AB D	AB D
		B D	AB D	B D	AB D	AB D	AB D	AB D
Refinement	IVB	B D	AB D	B D	AB D	AB D	AB D	AB D
		AB D	ABCD	ABCD	AB D	AB D	AB D	ABCD
		AB D	ABCD	ABCD	AB D	AB D	AB D	ABCD
Routine	IVA	AB D	ABCD	ABCD	AB D	AB D	AB D	ABCD
		ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
		ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
Mechanical	III	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
		ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
		ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
Preparation	II	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
		ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
		ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
Orientation	I	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
		ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
		ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
Non-Use	0	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD
		1	2	3	4	5	6	7
		ABCD	ABCD	ABCD	ABCD	ABCD	ABCD	ABCD

1 DBAE
2 INSTITUTE
3 RESOURCES
4 LESSON PLANS
5 TEAMWORK
6 ASSESSMENT/EVALUATION
7 ADULT LEARNER

Figure 3. Cross-Site Application of LoU.

Achievement of the desired outcomes using the seven categories and Hall's LoU revealed differences and similarities among the four teachers (See Figure 3). Evidence supports findings that by the end of the first year, most of the art teachers were at the second highest of eight Levels of Use in three of the seven emergent categories.

Overall, the "Adult Learner," meaning the teacher's desire to continue the processes of gaining more knowledge of the phenomenon, and an area of one of my research objectives, was the most promising category for the continuance of education in the field. Half of the teachers expressed views of this category on the highest level of use known as "Renewal".

Significance

The significance of the study can be seen in the seven emergent categories. The participants felt that they were the most important areas in DBAE implementation. Responses made by the teachers were categorized as such because of their repeated appearance in the data and common characteristics with one another across the sites.

The results presented as emergent categories can also be seen as answers to the beginning of the study. Answers to all but the first nine were provided in the data of the emergent categories of Chapter IV of the complete dissertation. For the first question, "What was the setting like?" the dissertation's Chapter III: "Settings and Participants" generally described each teachers' district size, classes, art room, types of students, class routing, amount of teaching time, lesson planning, and activities.

For question two, "Have the art teachers noted any changes in their school environment?" changes were noted as a form of teacher evaluation in the related categories, especially in "Teamwork". The category of "Lesson Plans" answered research question number three, "Has any adaptation of DBAE been made in order to meet the student's needs?" Answers to question number four, "In what ways are the aspects of DBAE incorporated into the school's general curriculum?", were portrayed primarily in the "Teamwork" section, as it was here that the teachers described how their teams communicated (or didn't, as was seen in several instances) their implementation tactics.

Clearly teacher descriptions of what resources were available and how they were utilized were presented in the category of "Resources", but can also be seen in other categories such as "Lesson Plans" and their use of the "Institute" and "DBAE". These descriptions answered question five, "What art education resources are available and how are they utilized and evaluated in the school/art room?".

Likewise, question number six, "What process is involved in the planning of art lessons?", was answered in the category of "Lesson Plans". Question seven, "How do you assess the students and the lessons taught in art?", was explained in terms of "Assessment and Evaluation". Since most of the emergent categories provided answers to number eight, "What are the teachers' views of DBAE, the institute and their involvement in such a program?", no one category in particular will be mentioned.

The last of the guiding questions, number nine, "How do the teachers see themselves as adult learners, including educational backgrounds, view of their teaching of art, and professional plans for the future", was answered in

"Adult Learner". Here, notions as to how the participants viewed their own teaching of art and future professional plans were portrayed. However, some information about the teachers' backgrounds in education was also in the "Settings and Participants" section of Chapter III.

Documentation provided by outside program evaluators supported the findings of this research and was presented in the dissertation. Theoretical and practical implications for teacher, district, and Institute use concluded the written document.

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mentor's introduction

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> The transition from a paradigm in crisis to a new one. . . is a reconstruction of the field from new fundamentals, a reconstruction that changes some of the field's most elementary theoretical generalizations as well as many of its paradigm methods and applications.
> (Thomas S. Kuhn, **The Structure of Scientific Revolutions**, pp. 84-5)

Most of us would probably agree that the field of art education is currently undergoing a paradigm crisis. Many of our fundamental assumptions about the purpose of art education have been called into question in recent years, not only by changes in schooling, but by new developments in art.

In this study, Anne Wolcott examines the value of aesthetic experience as a goal of art education. The central issue in her research is the nature of aesthetic experience itself or even whether such experience actually exists. Rather, she asks whether the concept of aesthetic experience, as it was set out by Dewey, Beardsley, and other modernist philosophers, provides an adequate explanation of contemporary art. To the extent it does not, she asks whether we should continue to see aesthetic experience as a goal of contemporary art education. Her research is an important contribution to the body of literature which suggests that, indeed, it is time for a paradigm shift in the field.

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Aesthetic Experience: Is it Viable in Contemporary Education?

Anne Wolcott

Margaret Harrison's **Rape**, (1979) consists of oil paint and collage which combines images, texts, and represented objects. There is a frieze across the top of the image of copies of famous paintings usually considered "high culture": **The Three Graces** by Rubens, **Ruggerio Rescuing Angelica** by Ingres, **St. George and Princess Sabra** by Rosetti, and **The Luncheon on the Grass** by Manet. The fine art images are juxtaposed with a contemporary advertisement which displays the body of a woman, equating it in the caption with juicy, tasty food. In contrast to these visions of the woman are painted representations of some common instruments of rape -- knives, scissors, broken bottles, and razors -- which visually threaten the bodies displayed above. Between these two visual discourses Harrison has placed press cuttings in whose reports of rape trials the complicity of the legal profession with violence against women and with the myth of "women ask for it" (sanctioned by high culture as in the paintings above) is forcefully catalogued. As observers of this piece how should we respond? Should we respond aesthetically or morally to the work? Can we distinguish between the two? Should we? Does the idea of aesthetic experience make sense in the context of contemporary art? What are the implications of these questions for art education? Is the concept of aesthetic experience viable in contemporary art education?

Beginning in the eighteenth century theorists attempted to define and explain the concept of aesthetic experience. Aesthetic experience has been analyzed and discussed in terms of whether it is an emotional and/or intellectual experience, whether particular emotions are inherent in the experience, whether an experience is coherent, unified or fulfilling and in what way, whether its affects are immediate or delayed, and what properties a work of art must have in order to be aesthetically experienced.

Aesthetics had its beginnings in the speculations of the Greeks on the nature of things and ideas. At one time it was said that philosophers were dedicated to the pursuit of the true, the good, and the beautiful, the possession of which made for the wholeness of man (Kaelin, 1989). The field of aesthetics developed out of two concerns, both discussed by Plato: the theory of beauty and the theory of art. Philosophers have continued the debate about the theory of art much in the same way as Plato, but the theory of beauty has undergone drastic changes since Plato's time. Prior to the eighteenth century philosophers generally assumed that "beauty" could be named as an objective property of things, either as a transcendental or empirical property, depending on the theory (Dickie, 1971). In the eighteenth century philosophers came to believe that beauty was no longer the ideal pursuit of the philosopher. Whereas earlier philosophers had discussed only the nature of beauty, eighteenth-century thinkers became interested in other concepts. During this time British philosophers introduced the philosophy of taste and by the middle of the century the term "aesthetics" had replaced the theory of beauty. The concept of beauty became synonymous with "having aesthetic value" or as an aesthetic adjective on the same level as "sublime" and "picturesque." The shift of attention began to focus on human nature and its relationship to the objective world and the faculty of taste was presented as the basis for objective judgement. Philosophy became subjectized, attention was turned in on the subject, the subject's mind, and his mental faculties. Other notions such as the sublime and the picturesque were also included in aesthetic theory; creating a richer and more adequate theory and at the same time fragmenting it. Thus the tension set up by this fragmentation of the theory of beauty led to the emergence of the concept of the aesthetic. Aesthetic theories united the problems of the theory of beauty and the philosophy of taste and were worked out by several philosophers, most notably Immanuel Kant.

Kant turned the course of philosophy in new directions by providing a theory of aesthetic judgement or taste which would give an adequate analysis of the *experience* of the beautiful, the sublime, and related phenomena as they occur in art and nature (Dickie, 1971). According to Kant, the judgement of taste is characterized by two distinctions; aesthetic judgements which are subjective judgements about pleasure and pain and logical judgements which refer to an object and its properties. Kant contended that art experiences were "aesthetic" rather than logical; the imagination functions first to form a series of impressions of sense, which are then related by judgement to a concept not given to the understanding, because prior to the formation of object the concept does not exist. In logical, or cognitive judgements the relationship is reversed (Kaelin, 1989). The distinguishing feature of the judgement of taste is that the satisfaction reported is "disinterested." Disinterestedness is primarily involved with the experiencing subject, who focuses on the object of appreciation; the form of purpose. Consequently, it is the recognition of the form of purpose, and the purpose itself, which evokes the beauty experience. The form of a work of art could be the design of a painting or the composition of a musical piece, both purposive activities of the human agent. Thus, the notions of disinterestedness and focusing on formal relations became part of philosophers' analysis and concept of the aesthetic. Kant's theory can be seen as having elements of both earlier and later theories, serving as a link between the two centuries. By the end of the eighteenth century, the concept of taste had been exhausted and had paved the way for the nineteenth century concept of the aesthetic (Dickie, 1971).

Since the nineteenth century, the subject matter of aesthetics was the philosophy of the aesthetic, replacing the theory of beauty, and the philosophy of art. Philosophers have attempted to define the aesthetic value of art and in doing so, have provided insights and explanations of their theories that have formed the basis of interpretation of the arts for several decades. Philosophers began developing the notion of aesthetic attitude and the idea that any object, artificial or natural, can become an aesthetic object if a person directs an aesthetic attitude toward that object. Thereby making the aesthetic object the focus or cause of aesthetic experience and the proper object of appreciation (Dickie, 1971). Ideas concerning aesthetic experience and its conditions increasingly shifted attention toward one's *experience* of art.

Theorists such as John Dewey and Monroe Beardsley followed in the footsteps of previous philosophers, not only reiterating several basic tenets of their theories, but developing more fully the concept of aesthetic experience. What makes these philosophers noteworthy is their exemplary explications of aesthetic experience and its significance to art. Each in his own way has attempted to define aesthetic experience and their theories have strongly influenced the interpretation/understanding of works of art; in the field of aesthetics and art education.

John Dewey is probably best known to art educators for his book **Art as Experience**, first published in 1934, in which he set forth a theory of art based on ones' experience of art. **Art as Experience** is especially illuminating in its descriptions of structure and ramifications of art and aesthetic experience. Dewey presents an analysis of aesthetic experience within the context of our ordinary lives and also presents an analysis of elements such as: emotion, expression, form, and rhythm. Dewey's dominant theme is that of experience; experience is the way in which humans interact with their environment which is envolved in the very process of living. Experience occurs in and through nature. He believed that the task of the philosophy of art was "to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience" (p. 3). Then humans willl attain fulfillment and the highest form of this fulfillment is through artistic or aesthetic experience.

In grouping together aestheticians who have written a good deal about aesthetic experience we must also look at Monroe Beardsley who has used the term repeatedly in a lot of his writings. Since the publication of his book entitled **Aesthetics: Problems in the Philosophy of Criticism** (1958), the concept of aesthetic experience has been central to his aesthetics. In the 1968 presidential address to the American Society for Aesthetics and its subsequent publication in 1969, "Aesthetic Experience Regained" is an attempt in Beardsley's words, "to rejuvenate the concept that has played an important role in twentieth century aesthetics" (p. 3). As he noted in a later publication entitled **The Aesthetic Point of View: Selected Essays, Monroe C. Beardsley** (1982), some of his fundamental views have remained the same and some have "necessary improvements," but still hold up under critical scrutiny.

Beginning with Ideas in **Aesthetics** (1958), Beardsley's concern is whether we can isolate and describe in general terms, certain features of experience that are peculiarly characteristic of our experience with aesthetic objects. He notes that certain generalizations have already been obtained by acute introspection of previous writers such as: Immanuel Kant, John Dewey, and Edward Bullough.

In his article "Aesthetic Experience Regained" (1969), Beardsley continues with the question, what does it mean to say someone is having an aesthetic experience? He asserts that an aesthetic experience can have a certain duration but what else can be said about it? Although admitting uneasiness about proposing an answer, Beardsley states,

> that a person is having an aesthetic experience during a particular stretch of time if and only if the greater part of his mental activity during that time is united and made pleasurable by being tied to the form and qualities of a sensuously presented or imaginatively intended object on which his primary attention is concentrated (p. 5).

Thus, such theorists as John Dewey and Monroe Beardsley concerned themselves with the definition, limitations, and explanation of aesthetic experience. Their theories were based on the ideas that aesthetic experience was a certain way of responding to works of art, that generally had to do with an "intuited," immediately perceived form in the work of art.

Proponents of aesthetic experience shared the idea that although we may have various degrees and kinds of experiences; aesthetic experience is qualified as being more intense, coherent, and having a sense of unity or wholeness which gives us pleasure or enjoyment when we encounter works of art. The perceiver as well as the artist must order the elements of the whole that is in the form. Perception is not a passive activity; like the artist, one must select, simplify, clarify, and condense according to one's interest. The work of art is the actual experiencing of it, its different elements and specific qualities are blended and fused together in a way physical things cannot emulate. To be truly an aesthetic experience there must be a consummatory aspect and a sense of wholeness. Combinations of art's inherent qualities: lines, colors, shapes, can elicit and aesthetic response or experience. These theorists believed that when we examine a work of art, we must examine it as a whole unit or form and not refer to external references for meaning or experience.

During the Modernist period in art these aesthetic theories were often used to interpret the ever changing objects of art. The art of this period can best be characterized by its rapidly changing styles. Modernism was predicated on the invention of personal style and innovation; artists had greater autonomy and personal expression. Form was emphasized over content; ignoring subject matter, narrative, and representation. Therefore, during the Modernist period an aesthetic experience evoked by the visual form was believed to be the value of art. The insights and explanatory usefulness of these theories are well-known and have formed the basis of interpretation of the arts for several decades. The ideas concerning aesthetic experience and its conditions increasingly shifted attention toward one's *experience* of art.

Concomitantly in the field of art education the theories of John Dewey and Monroe Beardsley were having a great deal of influence on art educators, most notably Ralph Smith and Elliott Eisner. Their writings often cited and expressed the basic tenets of Dewey's and Beardsley's philosophies which in turn influenced the theories and practices in the field of art education. Thus, during the Modernist era, came the evolution in the field of art education of interpreting works of art through their formal and sensual elements and how interpretations made one "feel." The interpretation of art was often confined to formal analysis of works of art and one's experience of this analysis.

Postmodernism, the term given to the year in which we now exist is thought to have originated in the 1970s. Postmodernism is still evolving, as are the theories of art and criticism. Art has become critical, critiquing both culture and society. During this era of pluralism it has become difficult to define quality and value in art. Works of art have become a means of discourse: art contemplating art, politics, society, religion, or culture. Today, the work of art must be looked at as a document: what does it have to say?

The art of the present is situated at a crossroads, of institutions of art and political economy, of representations of sexual identity and social life. Its primary concern is not with the traditional or modernist proprieties of art, with refinement of style or innovation of form, aesthetic sublimity or ontological reflection on art as such. This work does not bracket art for formal or perceptual experiment but rather seeks out its affiliations with other practices (Foster, 1985). Artists have shifted their positions; the artist has become a manipulator of signs more than a producer of art objects, and the viewer an active reader of messages rather than a passive contemplator of the aesthetic. The theoretical redefinition of the artifact might be seen as a transition from modernist "work" to postmodernist "text." 'Work' suggests an aesthetic, symbolic whole sealed by an origin (i.e., author) and 'text' suggests an a-aesthetic, `multidimensional space in which a variety of writings, none of them original, blend and clash'" (p. 129)

Works of art by such artists as Hans Haacke, Nancy Spero, Allan McCollum, and Daniel Bruen focus primarily on a dialogue with our society. As Hal Foster points out, postmodernist art is not concerned with the traditional formal purity of artistic mediums, but with textual "impurity" -- the interconnections of power and knowledge in social representations.

At the same time, contemporary art education is undergoing a reform in which it is attempting to focus on a more rigorous academic, skills and content-based curriculum. This new, broader conception of art education known as discipline-based art education, incorporates the four disciplines of art production, art history, art criticism, and aesthetics. By including the four disciplines of art, the art education curriculum will provide students with more content, concepts, techniques, and general information, thus contributing to a greater knowledge of art and the world. Some forms of DBAE will present works of art as central to the curriculum content, allowing students to develop the concepts they learn from the various disciplines. The aim of DBAE is to develop students' abilities to understand and appreciate art; to be able to discuss and evaluate unfamiliar and unusual works of art, including contemporary works of art. As in the contemporary art world, the construction of meaning in works of art is *the* major issue.

How then do the theories of aesthetic experience fit into the new context of art education? At one point in art education, discussing the formal elements of a work of art and how it made one "feel" was the extent of interpretation. Works of art were experienced through their formal and sensual qualities, never going much beyond one's initial perception/experience of the work of art. Today, the interpretation of meaning is of primary importance. The ideas of postmodern art and art education indicate the modernist conception of aesthetic experience has been called into question. No longer do works of art exist solely for the sake of our experience of them, artists are creating a discourse; critiquing society and culture through their art. There is a trend away from formal unity, a disjointedness created by the juxtaposition of images and texts. Does the modernist conception of aesthetic experience provide an adequate basis for interpreting contemporary works of art?

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mentor's introduction

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Barry Lopez (1976) told of a mythical history professor who spoke in a conference presentation about the winter counts of Sioux, Blackfeet and Crow peoples as personal, metaphorical histories that contributed to a larger, tribal history. He cautioned that "As professional historians, we have too often subordinated one system to another and forgotten all together the individual view, the poetic view, which is as close to the truth as the consensus" (p. 61). It is such a poetic view that Julia Kellman presents in her accounts of three Maya women weaving. Through the method of narrative interpretation with which art education research at The University of Iowa is associated, she tells the stories of these individual women weaving huipiles in the context of their daily lives in three different communities. We may glean from their particular histories some sense of weaving in the larger Maya and Guatemalan histories and, perhaps, even beyond that context intimations of art making in all our lives.

Ms. Kellman's research, too, has a history and readers of her dissertation will learn more of that than this abbreviated paper can reveal. She came to doctoral study in art education as a painter and teacher, already acutely conscious of the import of culture on the meaning of art in our lives, and as an experienced researcher in Iowa Native American art. Anthropology was an appropriate choice for her related area of study, and it was through this work that she became intrigued by Guatemalan women's huipiles. Already conversant in Spanish, she spent her first summer in Guatemala living with a local family, studying and speaking Spanish intensively, while exploring communities in the region and establishing preliminary relationships with women weavers in the area. With this background she was able during her second summer in Guatemala to focus on the three women who are portrayed in the following account as well as in her dissertation.

"The truth," Barry Lopez wrote, "is something alive and unpronouncable. Story creates an atmosphere in which it becomes discernable as pattern" (1988, p. 69). In the story Ms. Kellman tells, readers may discern such a pattern.

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Huipiles, Maya Women's Weaving: A Dance with Time, a Salute to Place, Fabric of the Artist's Life

Julia Kellman

Human life is a tangle of influences, relationships, activities, beliefs and desires. The specifics shift from place to place but the framework of these needs and possibilities, dictated by biological and psychological concerns, is recognizable through time and from one place to another. Thus art objects as well are able to move from world to world due to their cross cultural appeal which is rooted in similar interests in craftsmanship, form, composition, color, and materials. These same categories appear over and over, affected by cultural dictates, environment, and personal esthetic, it is true, but nonetheless recognizable as the underlying structure of each artist's work. Therefore, it is possible to approach art from other cultures, armed at least with questions either visually or vocally opposed, that will allow entry into an esthetic or art form seemingly unfamiliar at first glance and to the lives of other people separated from us in time and space.

Maya weaving, enchanting in its bright colors, rich patterns, and complex designs is immediately arresting, the way a colorful bird catches the eye in a dark background of green trees. When these fabrics are approached more closely, their density of images and profusion of scintillating forms becomes enigmatic. We seem to be driven to enquire into meaning, historical and cultural context, purpose, and production.

Meaning itself has received great attention, with a variety of people addressing the specifics of figures and patterns in both the prehistoric past and in women's work today and their presumed translation into descriptive language, stories, and legends. Production too has intrigued researchers interested in the actual weaving of cloth itself and excellent examinations of the various methods employed in placing the threads in the loom and of the types of fabrics themselves have been done.

For me, however, the spell of Maya women's weaving, and especially huipiles, traditional blouses which indicate indigenous community affiliation throughout Guatemala, lies in the manner in which it fits into the whole of their lives, defining them in their own minds and within their community as Maya women, bracketing their daily activities, and continuing as a theme from childhood to old age. Within this definition, marking, and continuity the women's personal esthetic decisions are made, linking them to the actual physical stuff of their world and their neighbors and allowing them at the same time space for individual expression and expertise. In order to reach some understanding of fitting and refitting that takes place throughout a woman's life of these functions into the pattern of her very existence and the means by which a weaver achieves her ends, I have interviewed, chatted, photographed, shared meals, spent the night, and ridden buses with women, listening to their worries and concerns, talking about family matters, and discussing the vast fund of information and ideas that they have about their work.

Three women in three Cakchiquel Maya-speaking communities, set in the context of their families, form the basis of my enquiries and serve as exemplars for those communities and for women weavers in the wider Maya world. Encompassed by their ages (fourteen to fifty-one), community characteristics (poor or wealthy, rural and isolated or populous and near large towns, prehispanic in origin or hispanic invention), diverse family economic, educational, and living arrangements, is a good cross-section of weaving women's lives.

Theresa Gomez, a farmer's wife, and her family live in San Antonio Aguas Calientes, a small wealthy indigenous community seven kilometers from Antigua, the first capitol of Guatemala in the department of Sacatepequez. Her husband raises the traditional crops of corn, beans, and squash in his steep hillside fields at some distance from their home in San Antonio; the fields are reached only after a lengthy bus ride. San Antonio itself was formed by the Spanish soon after the conquest in 1524 to consolidate a mixture of several of the twenty-three Maya languages and peoples and African slaves into a work force for the nearby capitol and its fincas or farms. In the intervening years it has become a thoroughly traditional Cakchiquel Maya pueblo, integrated in language and custom and known for the excellence of its weaving. Though Theresa is no longer able to create the most complex figures due to failing eyesight (she is fifty-one), she is an excellent artist, with a lifetime of experience and a clear sense of weaving's place in her life. She is proud of the pieces she has done in the past and pleased with the work of her four daughters who now complete what she can no longer see to accomplish, as well as weave to meet their own needs, personal and economic. The women in the Gomez family not only produce their own huipiles, they also weave for the local stalls that sell fabrics to tourists who often come by bus during the day to buy mementos and visit this indigenous community.

Marta Simon, her husband Arnulfo, a teacher, their four-year-old son Erik, and now, new baby Roberto as well, live in San Juan Comalapa, another wealthy Maya community and municipo center two hours, more or less, from Antigua by bus in the department of Chimaltenango. This too is part of the Cakchiquel speaking area and most people speak both this, their native language, and Spanish. Marta has completed secondary school in accounting but has chosen to remain at home to care for her children while they are young rather than find other employment. Though busy as an anthropological informant, seamstress, and illustrator, she finds time to do some weaving, creating huipiles of great beauty in both traditional and more current styles for her own use. Her sister, Elvira, who still lives with their parents nearby, is a full time weaver, producing lovely pieces for sale to wealthy women in the community who cannot weave or do not have time.

Petrona Mejia Chuta is a fourteen-year-old student at El Instituto Indigena Nuestra Senora del Soccoro in Antigua, the only secondary school especially for Maya women in the country. Her home community, San Jose Poaquil, is remote, requiring many bumpy hours on the bus and usually a four kilometer walk as well to reach her father's farm in the little aldea of Saquitacaj on the spine of a ridge overlooking Poaquil in the valley below in the northwestern corner of the department of Chimaltenango. Petrona and her family speak Cakchiquel and Spanish, except for four-year-old Rosa, who knows only the Maya language. She will begin to learn Spanish as well when she enters school at the age of five.

All the women in this family are weavers and Rosa will most likely begin to learn when she is six. Petrona works on her own huipiles when she is home from the boarding school. Her mother and grandmother are both excellent craftswomen as is her cousin Eulalia, who lives on the other side of the narrow dirt road with her family and weaves for other women in the community, when possible, to earn money. Petrona's nine-year-old sister Maria, is already a consummate artist, and has three huipiles to her credit, a major task for so young a girl and a source of great pride for her family.

Thus, within these three women's lives and the world of their families, it is possible to begin to grasp a sense of the way their work means for them and to come to an enlarged understanding of not only these Maya women's weaving but a further illumination of art itself and its essential cultural functions and enduring human value.

Petrona serves as a convenient focus here, for her family encompasses weavers from youth to old age (Maria, age nine, to the grandmother, Feliciana, sixty-eight, who is terminally ill with asthma and amoebas), full time employment for money to work limited only to school vacations to meet personal needs (Eulalia to Petrona), well educated and not (Petrona to Felipa or Feliciana). All are part, nonetheless, of a community at some remove from the tourist market and now the various changing local traditional milieus and all are serious about their work.

Petrona herself will be the guide in this undertaking, just as she was for long rough miles by bus, through thick fog, and tiny villages to her parents' home perched on the lip of a ridge. Through her it will be possible to come to some necessarily brief understanding of the complex, richly colored cotton huipiles which are the focus of a woman's weaving and which in turn define her as a Maya woman and as a member of her community.

Huipiles indicate the community in which they were woven by their colors, figures or symbols, spacing, and materials. They reflect a woman's age in their construction, marking childhood, mid-life, and old age in their choice of neckline and often figures and colors also, for from Martia's written motif, Dream of Love in Spanish, placed in the center of the breast area of her hupil in progress and flanked by a profusion of flowers, to her grandmother's controlled and orderly use of slender registers and small precise figures, time, circumstance, and style are displayed and clarified. Huipiles exhibit women's expertise, inventiveness, and artistic abilities and each woman who is able to do so (there was no doubt of this in the past) weaves her masterpiece to wear for her wedding, confirming her skills in the domestic sphere and announcing her desirability as a wife, at the same time that she celebrates and enlivens this important occasion. These garments thus indicate their intended function, separating daily activities from solemn events in the varying nature of their colors, patterns, materials, and symbols. Life is bounded, defined, and enriched for Petrona and other Maya women by the simply constructed, elaborately woven garments and status at home and in the community as a whole is increased by skillful craftsmanship and a keen eye. Huipiles are one of the clearest outward links with the indigenous heritage and they tie a woman with their glowing threads to the multi-colored, age old world of home and community, serving to connect and fix her both in time and place.

Family pride and satisfaction in this area of women's work is obvious. Maria's precocious attainments are a source of admiration and comments by the other members of her family. Even her father, a quiet and somewhat aloof man, remarks on it. The weaving of Felipa and Feliciana is exhibited with delight and satisfaction by Petrona and Eulalia and they hold it up to themselves carefully so that it is possible to get the full effect. Little Rosa wears and models Maria's first two creations with verve and enthusiasm. Eulalia points out Petrona's white daily huipil with lavender, green, yellow, and blue figures, topped at the shoulders with a traditional Poaquil thin, orange stripe or creya, running the width of the garment. Petrona encourages me to buy a brown conservative huipil from Eulalia and offers to have Francisco sew it for me. We are awash in colors and pleasure in the fading light.

"Nothing ever begins," I think, as we talk in the long slanting setting sun, rising mist, and cold of their high ridge home. "There is no first moment; no single word or place from which this or any other story springs" (Barker, 1987, p. 4). for the narratives of these women tumble out together in a great shifting pattern of information which is set in the context of the complexities of their lives. One answers for another. They discuss and reach consensus. The smell of wood smoke fills the air. Children play. They interrupt. The young women speak for those who are not present. At various times Maria, Petrona, or Eulalia respond. I can hear Feliciana at the same time coughing in the bedroom and the soft pat-pat of Felipa's hands as she makes tortillas in the nearby kitchen. Huipiles are piled on the table. Looms lie in rolls with pieces in progress. The light fades.

I ask questions, trying to establish a sense of how weaving fits into these women's lives. We begin, therefore, at the beginning, when they learned and who was their teacher. Eulalia began at twelve; Petrona started at eight;

Maria at six. All three learned from their mothers and all are the children of farmers on this remote slice of land.

There are heaps of special huipiles, daily huipiles, works in progress on the rough board table. Next to it Maria hangs her loom to demonstrate her expertise. She weaves with abandon, her lip caught in her teeth as she concentrates on the pattern before her, taking care to show the counting of threads, the use of the brocading needle, the work of the wide wooden batten. Out of this weaving, answering, wearing, and showing a sense of the personal value of their work begins to grow, illustrating in the clearest way possible the centrality of this complex art to their lives. Within the specifics of community preferred characteristics, like dancers within the structure of a specific production,.they improvise, choose, perfect, experiment, and satisfy their artistic and esthetic needs. They weigh weaving choices on a carefully balanced scale of past and present, communal and personal, necessity and invention to create the garments in which they live their lives and which help to define them as traditional Maya women in their community and the wider world.

Within this profusion and confusion of fabrics and meanings expressed in the abstractions of form, color, space, and rhythm and addressed only in the half phrases of unarticulated musings, lies the explanation for this outpouring of beauty and its structure which enlivens the monochromatic greens, tans, and misty blues of the Highlands and punctuates these women's lives. It is not the repetition of images conjured long ago, the expression of obscure ritual activity, or a task assigned by the Spanish as a means of identification, it is the elegant implexed creation of the artist weaver, expressing her links to home, community, and history and growing out of her own being. It is her story. It has its beginning in the light in her eye, the pulse of her blood, her inner most self of personal meaning and need. It is the woman's dance with time, set carefully within the score written by the community it is true, but then no artist leaps free of her or his universe and its constraints. Weaving is a Maya woman's salute to place in its widest sense. Within the physicality of the huipil is the evidence of its creator's life and the enduring nature of art as a continuous and recognizable thread in human existence.

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mentor's introduction

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Most of us who have taught in the public school, remember our first year. For some it was exciting and rewarding, but for many it was frustrating and disappointing. If one reviews the various reports on education written during the past decade, all directly or indirectly indicate a concern for the beginning teacher. A number of states have now mandated various types of induction programs.

Most would not argue the value of an induction plan, but valid questions should be raised in regard to the structure, implementations and on-going assessment of such programs. Certainly such initial concerns as to the criteria and design of a plan, and the personnel involved need to be addressed. It is then important that various forms of assessment follow. Among the important questions that should be considered would be: How do the beginning art teachers perceive what was being done to and for them by their professional development committees; and what is their perception of the value of the program during their first year?

Bonnie Black taught art in the public schools in Missouri for nine years prior to entering the doctoral program at the University of Missouri. She worked with student teachers for the past three years. She served as a member of their professional development committee, representing the university, for several beginning art teachers in the state. In this capacity she became aware of some of the perceptions and problems of beginning teachers concerning their induction into the teaching profession.

She conducted a joint workshop with Dr. John Voth, of the College of Education, for beginning teachers, mentors, and administrators to help school districts develop state mandated induction programs. This provided her an additional opportunity to better understand the perceptions and goals of the various members of the professional development committees. Such activities and experiences provided her a basis and interest in assessing the impact of outside influences such as government intervention into the professional lives of art teachers and how school districts are implementing the newly mandated law. It is her intent to better understand what the beginning art teachers were experiencing and how they felt about their induction into the teaching profession. Her study is designed to evaluate the state mandated beginning teacher assistance program as it is being experienced by the beginning art teachers in the state of Missouri.

An Assessment by Beginning Missouri Art Teachers of Their Beginning Teacher Assistance Programs

Bonnie Black

Becoming a teacher is a developmental process that extends beyond the pre-service level. The amount of growth and development that takes place during this process depends on what happens to teachers and how they react (Davis & Zaret, 1984; Grant & Zeichner, 1981; McDonald, 1980; Swick, 1983). This continual development of teachers encompasses three distinct phases: (1) pre-service -- the period preceding certification, (2) induction -- the first years in the profession as a probationary teacher , and (3) in-service -- following permanent certification and continuing throughout the teacher's career (Grant & Zeichner, 1981). Of the three phases, pre-service and in-service have been the ones most heavily researched and reported in the literature. The induction phase is now gaining attention and study, and many articles have been written to point out the need for planned, systematic induction programs (Grant & Zeichner, 1981; Hall, 1982; Hulling-Austin, 1985; Ryan et. al., 1980).

The transition of pre-service teachers into the teaching profession has been described many ways in the educational literature. Some writers have referred to this period as a time of "reality shock", "trial by fire", and as a "sink or swim" process. Due to the degree of problems experienced by the beginning teacher, research has estimated that as many as forty percent of beginning teachers leave the profession during the first three years (Schlechty & Vance, 1983). Beginning teachers can be expected to possess a wide variety of skills, but they should not be expected to function as master teachers. Formal induction programs provide continuity between the closely supervised pre-service experiences and the assumption of full classroom responsibilities (Hall, 1982).

Throughout the nation induction programs have been created and implemented to try to help meet the needs of beginning teachers, but there seems to be little consistency between programs (Gorton, 1973; Grant & Zeichner, 1981; Hall, 1982; Ryan et. al., 1980). The evolution of induction programs began over twenty years ago as schools began to explore ways to assist the beginning teacher. Prior to the 1960's the majority of research on induction in the United States dealt with identifying the problems of the beginning teacher from the neophyte point of view. Early research on induction in education has come from Australia and Great Britain (Zeichner, 1979; Griffin, 1985). These studies included only a handful of induction programs. Often programs have been reported without evaluation or assessment. The evaluation of data that does exist does little to describe the impact of specific induction practices on the development of teachers (Zeichner, 1982).

The concept of induction programs has blossomed throughout this country in the last ten years. In 1980 a study by the Educational Testing Service identified only the state of Georgia as being active in the area of induction programs for beginning teachers (McDonald, 1980). In 1984 a national survey of states activity in programs for beginning teachers identified 18 states with programs in advanced planning stages and four states with operational induction programs (Defino & Hoffman, 1984). In 1986 the National Commission on the Induction Process identified statewide teacher induction programs. Of the 50 states responding, 19 reported they had no plans for such a program, 15 states had teacher induction programs and 10 states and the District of Columbia had statewide implemented induction programs. Nine of the eleven implemented programs were state mandated and certification or licensure was dependent on the completion of these programs. The other two were developed to comply with the state board of education policies. All of the eleven state programs that were being mandated contained evaluation components.

Research being published in the 1980's, pertaining to novice teachers' transition into teaching, provides some evidence about the specific types of difficulties experienced by neophyte teachers (Marso & Pigge, 1987; Veenman, 1984; Wildman, Magliaro, Niles, McLaughlin & Dull, 1988). Other research suggests that we are developing an awareness of the subtle differences between beginning and experienced teachers' responses to the same types of classroom problems (Fogarty, Wang & Creek, 1983). This recent research also suggests that we now better understand the specific nature of the problems most commonly experienced by novice teachers (Cruickshank, 1981; Grant & Zeichner, 1981; Hall, 1982, Quaglia & Rog, 1989). The problems of beginning teachers in areas ranging from instructional techniques to classroom management have been cited in the literature associated with the neophyte teachers. An assessment of new teacher needs is a valuable tool for providing information about new teachers' perceptions of their immediate needs.

A review of the literature provided only a few studies dealing specifically with the beginning art teacher. In a 1964 study of 28 beginning art teachers in New York, the three most urgent problems of beginning art teachers were reported. These include provision for the talented student, evaluation of student work, and classroom control or discipline. (Reed, 1964). The problems of beginning art teachers in the states of Nebraska, Iowa, Missouri, Kansas, Colorado, Wyoming and South Dakota were reported in a 1985 dissertation from the University of Nebraska (Hopson, 1985). This study reported 537 problem areas as experienced by the beginning art teachers surveyed in this study. These two studies reported problem areas for the beginning art teacher but did not deal with the induction or mentoring aspect as related to these beginning art teachers.

A number of studies have focused on the beginning teacher and the problems they encounter. However, only a few have dealt with the first and second year art teacher and none have been found that deals specifically with induction programs for art teachers in Missouri. A study of the importance beginning art teachers place on the types of assistance given them by their development plans will aid in developing planned induction programs designed to assist the beginning art teachers as they make the transition into the teaching profession.

In Missouri, as a legislative response to the national reports on the quality of education in the public schools and the outcry from the voters in the state for accountability, the Legislature passed the Excellence in Education Act for the State of Missouri in 1985. A section of this act requires Missouri school districts to provide professional development programs for beginning and practicing teachers. Such programs must include professional development committees to assist all teachers and individual professional development plans for first and second year teachers. In addition, programs for beginning teachers will be designed to include assistance from the teacher education program which provided the teachers training, if such training was provided by a Missouri college or university. This act also suggests, and teacher certification in Missouri requires, that beginning teacher support include a mentor program (Section 168.400 (1) (2) & (5), RSMo.).

The Missouri state-mandated beginning teacher assistance program seeks to help provide first and second year teachers with induction programs designed through local school districts to aid in the neophyte teachers' transition into the profession. In Missouri, school districts are developing these plans to comply with this state-mandated policy. These professional development plans are being designed without documentation as to what is actually helping the new teacher in general and the new art teacher in specific. Studies have not been conducted to assess the beginning art teachers in Missouri that are going through the new certification process and the induction phase of their orientation into the teaching profession.

The purpose of my study is to evaluate the state-mandated beginning teacher assistance program as experienced by the first year art teachers in the state of Missouri. Specifically, the questions posed by this study are:

1. What is involved in the beginning teacher assistance process for beginning Missouri Art Teachers; who is involved; to what extent and in what ways are they involved?

2. What is included within the Professional Development Plans of beginning Missouri Art Teachers; how frequently has assistance actually been provided in these areas and how helpful has this assistance been?

3. How do the types of assistance provided relate to the following demographic variables; age, sex, school size, and grade level(s) taught?

The 1989-90 school year is the first full year for the induction program to have total impact on beginning teachers in the state of Missouri. The beginning teachers that have graduated after August 1988 no longer possess life teaching certificates. The professional development plan and mentor program is part of the continuing certification process for these beginning teachers.

By evaluating the responses of beginning art teachers across Missouri, the designing of professional development plans for new art teachers may be directed toward areas that will give greater assistance to the neophyte art teacher.

This study will use the methodology of descriptive research. Inductive analysis of data received from questionnaires sent to all identified beginning art teachers will provide a basis for field interviews conducted with a cross-sample of the beginning art teachers. Once the types of assistance are identified, a cross-tabulation of assistance with demographic variables will examine such questions as:

1. Is there a relationship between age and types of assistance reported by beginning art teachers?

2. Is there a relationship between sex and types of assistance reported by beginning art teachers?

3. Is there a relationship between school size and types of assistance reported by beginning art teachers?

4. Is there a relationship between the grade level(s) of teaching and types of assistance reported by beginning art teachers?

The population for this study will consist of beginning art teachers in the state of Missouri as identified by the Superintendents of the 544 school districts in the state.

Out of the 544 school districts in the state, there were 413 districts that responded to the initial questionnaire. It requested the superintendent of each school district to identify the beginning art teachers in their district. Of the districts responding, 38 reported employing beginning art teachers. There were a total of 40 beginning art teachers identified throughout the state.

A questionnaire has been sent to the beginning art teachers identified throughout the state. From the responses to this questionnaire, information will be gleaned to classify and describe the types of assistance provided beginning art teachers by their beginning teacher assistance programs as well as information concerning the demographic variables. A cross-sample consisting of 12 beginning art teachers will be taken from the initially identified beginning art teachers responding to the questionnaire. On site interviews will then be conducted to further evaluate the importance of the types of assistance reported by the beginning teachers.

As a consequence of this study it may be possible to structure induction plans to better assist beginning art teachers in their professional development during the first year of teaching. A study that describes the types of assistance being experienced by beginning art teachers, determines if there is demographic impact on this assistance and evaluates the importance beginning art teachers place on certain areas of their professional development plans. By understanding these needs, school administrators, university representatives, and mentors can help the beginning art teacher to have a more productive induction experience.

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mentor's introduction

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Catherine Ballard's study is the most recent of a series of studies conducted under my direction. It is included in three groups of studies that are not mutually exclusive. That is, a single study may share membership in more than one group. Group One includes studies researching the content area, aesthetics, using multiple research methods. Group Two includes studies using research procedures that I have developed for analyzing disparate data and performing meta-analyses over multiple studies and methodologies. Group Three is a smaller group of studies using these procedures to generate aesthetic theory grounded in empirical observational data. The roles of aesthetics in lived experience and aesthetic valuing patterns of individuals and groups have been studied using Group Two research procedures. Participants whose cultures are similar to and different from the researchers' culture have been observed.

A large body of these studies has not been generated to serve as a basis for theory generation as yet. However, several meta-analyses over groups of studies have been done. This is a preliminary methodological step toward examining the possibility of generating grounded theory.

Catherine Ballard's study is focused on one individual with a cultural background similar to her own. This woman is an educator and an artist. In this style of research both researcher and individual or group being observed are viewed as interacting participants in the study.

As a designer of such studies, I have been challenged to develop procedures that allow all levels of interpretation to remain grounded in and linked to original observational data. The researcher's role and assumptions are evident at each level of interpretation. This includes initial coding, category construction and naming, higher level interpretations and hypotheses' generation. Researcher interpretations can be linked to and checked against initial observational data. In each of the studies using these techniques unexpected surprises in the data were discovered. Quantitative hypotheses generating and testing studies and qualitative analyses that do not use these procedures cannot consistently provide the links necessary for developing grounded theory. They do not offer the flexibility necessary for consistent discovery of unexpected categories or questions. In addition, they cannot consistently link all levels of interpretation to initial observations to test their potential viability and meaningfulness.

Research in art education has suffered from a number of faults. Among them is failure to build a body of consistent research on important preselected topics. As more studies are completed within these three groups, it is my hope that this fault will be partly remedied in one important area, aesthetics.

A Presentation of the Methodology Used in an Exploratory Study for the Purpose of Generating Hypotheses Regarding the Relationships Between An Individual's Daily Life and Aesthetics

Catherine Ballard

Introduction

When I first began the process of developing my dissertation topic I was sure of one thing; I was interested in the notion of aesthetics. I quickly became aware that, as Vincent Lanier stated: "Questions of aesthetics are by no means simple and obvious, indeed they are in their present substance, complex and tenuous as well as inadequately developed" (1977, p. 132). In particular, I perceived a lack of inquiry addressing relationships between aesthetics and daily life activities. Also many discussions of aesthetics appeared to be based on philosophical assumptions and definitions of aesthetics that were not fully grounded in data derived from 'everyday' experience. Initially I was motivated by Joseph Kupfer's (1983) statement, "Our understanding of the aesthetic is completed through our inquiry into the everyday, and our grasp of the problematic nature of daily life is deepened by our aesthetic approach" (p. 3). This proposal for an investigation of human interests and activities which comprise daily living was further supported by anthropologist Toni Fratto (1978). He suggested that an examination of categories from daily life, such as 'work,' could contribute to an understanding of aesthetics.

As the direction of my research became more clearly defined, it also became apparent that an exploratory study would be most appropriate. An important facet of this process involved the identification of a methodology that could provide a guiding structure with inherent flexibility and capable of coping with a potentially complex inquiry. I consider myself fortunate to have been working in a department where others have had similar interests and concerns. Consequently I was provided with the guidance and support necessary to complete this type of research. I would like to take this opportunity to present some background and a description of the methodology used in my study.

Orientation and Purpose of the Study

The spectrum of aesthetic inquiry and discussion ranges from the philosophical or speculative to empirically based research generally falling under the label of 'experimental aesthetics.' While both of these approaches may provide some insight into this complex area of study, my research is based on an orientation that is situated between these two 'extremes.' By adopting a grounded theory approach (Glaser and Strauss, 1967) and adapting ethnographic field work techniques, this descriptive and exploratory study has focused on collecting qualitative data about an individual's activities, interests, and personal background. These data are being examined for emergent categories of valuing patterns. Based upon the relationships between these categories, hypotheses regarding aesthetic valuing will be generated. An underlying purpose of this type of study is aimed at generating questions for future research that have been grounded in data. This approach to research assumes that hypotheses generating studies should be done prior to hypotheses testing studies. This style of research attempts to determine what some of these relevant research questions might be.

Design Features of the Study

There are five features in the design of this study. These are: 1) the grounded theory approach; 2) emphasis on an emic perspective; 3) use of ethnographic field work techniques; 4) the Jones Non-Quantitative Data Analysis Method which includes a Visually Weighted Free Keyword Indexing System; and 5) resulting techniques for generating hypotheses from non-quantitative data.

Glaser and Strauss's (1967) grounded theory approach is the guiding structure for the design of this study. This theory stresses the systematic generation of theories from data rather than verifying previous theories by "logical deduction from a priori assumptions" (p. 3). It's purpose is to develop theories which are firmly grounded on rich data instead of other pre-determined theories. While Glaser and Strauss's theory is useful in placing one study within a long-term theory-generation process, specifics regarding data collection and analysis is lacking. The compatibility between the grounded theory approach and the general ethnographic emphasis on a dialectical process and holistic perspective (Agar, 1980) indicates a source of other methods and field work techniques that can be used to supplement the grounded theory approach.

These frameworks indicate a bias toward descriptive research and presuppose that the data collected will be primarily qualitative, that the result of the study will be interpretive in nature, and that the reliability and validity of the study should be viewed in terms of ethnographic research (LeCompte & Goetz, 1982). The adoption of a grounded theory approach also indicates that no conclusive statement will be produced. As a contribution to "emerging theory" (Glaser & Strauss, 1967) the present study will generate only a few, between two and five, of the many possible hypotheses for future hypothesis testing and theory generation. In this approach, the researcher becomes a primary research tool and his/her knowledge, sensitivity, awareness, and breadth of perception are limitations of this type of study (Yuan, 1986, pp. 9-11). The use of the Jones Visually Weighted Free Keyword Indexing System (1988), and its resulting hypothesis-generation technique determines that completely different results could be obtained by different researchers or by the same researcher focused on different aspects of the data. However, all hypotheses may be checked against original observational data in context.

These five design features were incorporated into a four stage process. These were: 1) the planning stage; 2) the orientation stage; 3) the exploratory stage; and 4) the hypothesis-generation stage.

Four Stage Process

The Planning Stage

During the planning stage, efforts were focused on formulating the research problem and acquiring conceptual tools. This was accomplished primarily through a review of literature. A second major task completed during this stage was the identification and initial contact with my primary informant, Katherine. As a case study of a single individual, it was important to determine Katherine's willingness and commitment to participate in the project. I am pleased to report that the precautionary 'back-up planning' I did, in the event that some unforeseen circumstance prevented Katherine from continuing with the project, was not needed. Over the course of a year's discussions, I felt that Katherine maintained a cooperative attitude towards the project.

Selecting an Informant

I first met Katherine through a mutual friend about one and a half years prior to our involvement with this project. During that time my interaction with her was limited to relatively brief conversations at New Zone openings. Both Katherine and my friend were members of this local cooperative art gallery. Through these brief encounters as well as social conversations with other New Zone members, I became aware of some of Katherine's background, experience, current interests and activities.

The process that led to my approaching Katherine about this project, involved a series of considerations. These emerged from questions such as, Did I want to work with a group or an individual? What were some of the 'essential' qualities and characteristics of both the individual and our circumstances? First I decided to work with a female from my own culture. Because I was interested in exploring aesthetics through a contextual examination of 'daily life,' it was not generally important whether or not this person was an artist or possessed any particular 'expertise.' I say 'generally' because I did have some concerns about working with an artist. I initially planned to de-emphasize the category of art, and focus more on 'everyday' activities. Consequently I was concerned that if this person was an artist, the role of their artistic involvement in relation to other aspects of their lives might emerge as an influential consideration. It also seemed preferable that she be someone with whom I was already acquainted, but was not a close friend or colleague. This was important for two reasons. First, given the time frame of the study and to aid in the development of rapport, it was considered beneficial if we could begin the project with some pre-established sense of familiarity and comfort with one another. At the same time, because shared assumptions are often taken-for-granted in established friendships, it was important that we should not know each other *too* well. Similarly, because I planned to work with someone from my own culture, it was also important that she have some areas of interest distinctly different from my own. As these considerations became clear, Katherine emerged as someone I should talk with about the project. She is a Eugene based middle school Spanish teacher, political activist and artist, and a self-identified feminist and work-a-holic. Katherine possessed all the characteristics which I required. Following a discussion of my intentions, Katherine enthusiastically expressed her interest in being my 'informant' for the study.

During this initial conversation an important characteristic of the study was emphasized. This related to the kind of working relationship I hoped to promote during the course of the study. I preferred to think of the study as a 'collaborative project' rather than thinking in terms of 'researcher informant relationships' and 'doing a study.' An ethical consideration and acknowledged potential limitation of this study, relates to adaptations made during the project to insure that Katherine's needs and personal sense of benefit from our involvement were met.

The Orientation Stage

The orientation stage was used to prepare for field work through more detailed, although still preliminary, discussions with Katherine. This stage further developed our rapport and assisted in understanding the general context of Katherine's activities and background, This was done to facilitate decision making about appropriate field work procedures and methods. During this time, my literature review continued. Increasing familiarity with Katherine's interests and the emergence of additional needs regarding methodological techniques required extension of the literature review.

The Exploratory Stage

Ethnographic field work techniques were used during the explanatory stage to gather and record contextual data regarding Katherine's activities, interests, and background, These techniques included: 1) unstructured informal conversations and taped in-depth interviews; 2) observation and participation; 3) journal-keeping; 4) photographic records of Katherine's work; and 5) a review of some personal artifacts, including printed and video records. Related to these techniques, and an important facet of this approach to research, is the recognition of the researcher as the primary tool in gathering and recording data. As previously indicated, sensitivity and self-awareness were key research instruments and acknowledged limitations of the study.

The Hypothesis Generation Stage

Preliminary analysis of the data was necessary to provide some focus and direction in the exploratory stage. The hypothesis generation stage was based on a detailed and in-depth examination of the data. The 'Jones System' provided the analysis techniques used in this stage of the study. This system involved three related processes that were designed to categorize non-quantitative data through free key word indexing and visual sorting. Its aim is to help researchers, faced with a multitude of data in different forms and embedded in context, to derive categories from the information gathered.

The first of these processes involved transferring the data onto index cards and devising a related set of color codes and symbols. This included the use of different colors of index cards to indicate different types of data sources -- such as interview or observational data, etc. In order to transfer the data, I needed to identify some preliminary general categories and develop related visual symbols. These were based on recurrent topics or themes that seemed present in the data, and included things such as: time, teaching, work, self, relationships, thinking processes, artwork, and political activities, among others. A useful feature of the Jones system is that these categories need not be uniform or mutually exclusive. One data card could be linked to more than one category and contain several symbols. The size of the symbol, small, medium, or large, was also used to indicate degree or type of connection.

Another important feature of the Jones system is that cross-referencing among categories, levels of categories, and different subject areas is possible, rapid, and multidimensional due to our ability to assimilate visual information. It is thus possible for the cards to reflect considerable complexity and allow for greater flexibility in the interpretation of data. The use of visual symbols and color codes made it possible to sort the data using a variety of sorting schema, thus facilitating the emergence of additional categories, patterns and relationships. This indicates the second related process. One such schema involved looking for reoccurring clusters of symbols among the first level of categories. For example, in Katherine's case, the 'work' symbol was most frequently associated with the categories of relationships, self, thinking processes, and teaching. As the categories and their properties become more defined, the visual symbols were refined and new ones developed as needed. This in turn led to additional layers of interpretation. For instance, the category of 'work' was linked to areas such as decision making, commitment, responsibility, sense of self, and worldview.

As these processes involved 'partial' decontextualization and resorting of the data, each card was also indexed to include the original source and location of the data. This made it possible to trace various interpretations back to, and examine them in relation to the original data and their context. Additionally, the data were also only 'partially' decontextualized, because no patterns of relationships were pre-determined. The results of data analysis were thus predictably less rigid than other data-analysis systems. This method of sorting and examining the data acknowledges and to some extent addresses problems with culturally conditioned information processing habits of Western-trained researchers. In summary, the resulting categories and properties of categories tend to be contextual, interrelated, and grounded on data (Jones, 1988).

The third related analysis process is begun after categories and properties of categories have been derived from the data, and involved the generation of hypotheses related to purposes of the study. The technique for doing so is based on an extension of the Jones System and the grounded theory approach. This phase of the research stresses the following: 1) that the categories and their properties are based directly on the data and may be traced back to original sources for review of analysis or further interpretation in relation to the generated hypotheses; 2) that the categories can be examined holistically in terms of interrelationships and networks; and 3) that relationships and networks deemed most relevant to the study's purposes of formulating hypotheses can be selected and examined further.

As I am still involved in this third process, I apologize for not being able to provide the reader with any hypotheses at this time. Given the exploratory nature of this study, I expect that even after the dissertation document is 'completed,' my examination of this data will not be finished. In closing I remind the reader that this particular case study ultimately needs to be considered in combination with other such studies, and in terms of longer term aesthetic research considerations. Its aim was not to arrive at any 'conclusions,' but rather to identify some future, potentially useful, research questions regarding aesthetics and daily life, thereby contributing to a grounded-theory of aesthetics.

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mentor's introduction

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The study of art, particularly through a critical process, has received new currency under some of the recent changing directions in art education. Therein also lie some problems and dilemmas. Discipline based studies have focused on the work of art, an object, that tends to be dominated by formalistic aesthetics, or the study of the object primarily for its structural properties. Such studies limit what is admitted as art, and have largely ignored the contextual dimensions surrounding the creation of art. The "other" art education is focusing more on the social/political, anthropological dimensions and context of creation. The problem is: Can criticism or the critical process addressing the understanding of art, deal with both the nature of art as a physical object as well as its meaning in a broader context?

The more traditional concept of criticism, and its variations, including description, analysis, interpretation, and evaluation, tend to be interpreted and used primarily as an object focused process that ignores art's functions and meanings in society. Conversely, those reductionist Marxist views that fail to address the specificity of art reduce art to a meaning devoid of attention of the physicality of objects, therein reducing objects to verbal concepts rather than visual/verbal meaning.

Another problem with some views of critics is that they primarily designed to view and understand so called "fine arts" created by "creative genius," particularly those objects designated as objects for display in museums, galleries, and art exhibits. From a broader perspective, these views eliminate a large percentage of visual materials created for and servicing a variety of everyday functions in society -- advertising, graphics of all sorts, art of self-educated individual, and the materials created by different ethnic and social groups.

If one takes a broad view of art, essentially the visual material created by individuals and groups, then a view of criticism must enable one to understand how such material is created and functions in society. Most views of the critical process are inadequate to the task. So from a socially oriented perspective a critical process must not only deal with the great variety of visual material created and used in a society, but must be able to facilitate an understanding of how such material operates within the context of conditions as opposed to a formalistically oriented aesthetic. This is essentially the problem that Gayle Weitz addresses in her proposed adaptation of Burke's Dramatist Pentad, a literary critical process, to facilitate understanding the broad array of visual material that functions in society.

Ms. Weitz's selection of Kenneth Burke's Dramatist Pentad is based on the idea that other approaches to criticism focus on one of the elements -- viewer, art, artists, culture -- without adequately considering relationships among the others; whereas the Dramatist Pentad includes all of the elements while it is Gayle's contention that it can be adapted to more adequately address the broad array of visual phenomena that functions in society, traditional concepts of art.

The easiest road for a doctoral student to follow is that well traveled, particularly by one's mentor; however the really good contributions are made by those students with the courage, pizzazz and the willingness to take risks. I believe that Ms. Weitz has demonstrated this ability in her study. Such attempts are the ones that can take significant leaps into the future.

Kenneth Burke's Dramatist Pentad as an Alternative Approach to Art Criticism in the Classroom

Gayle Weitz

Since the advent of discipline-based art education (DBAE), the content of art education has sought to encompass more than the production of studio projects by including aesthetics, art history, and art criticism in the curriculum. Immanuel Barkan is cited as the first to both question the prevailing studio emphasis and propose broadening the content of art to include aesthetics, art history, and criticism (Lanier, 1983). He strongly suggested *more talk about art* and less production of it in his influential paper presented at The Pennsylvania State University Seminar in 1965 (Barkan, 1966). Many art educators echoed the sentiment to expand the content of art to include discourse on art (Broudy 1972; Efland 1967; Eisner 1966; Goodland 1979; Lanier 1962, 1963; Marantz, 1964, 1967, 1971; McFee, 1961). Now more than twenty years later, studio activity still dominates art education, but talk about art or art criticism has been incorporated, to some degree, into nearly every contemporary art curriculum and instructional text (Duvall, 1986; Johansen, 1982; Clark, 1973; Carpentier, 1987).

So what is art criticism, who partakes in it, and what benefits are derived from the experience? Generally speaking, art criticism entails verbal commentary (criticism) about visual objects (art). This commentary could be as simple as one child saying to another, "...cool shirt you're wearing today, Chris;" to something as complex as one art history professor remarking to another, ". . .the transformation of the political symbolism of the Pallazzo Vecchio embodied in Michelozzo's new cortile may have involved yet another dimension, at the level of conscious intent rather than mere historical drift" (Trachtenberg, 1989, p. 606). The difference between these comments reveals some of the issues associated with art criticism: What constitutes legitimate art criticism? Who is capable of delivering such commentary? What objects are designated *art*, the subject of criticism? And by whose standards will these objects be judged? These issues point to fundamental components of art criticism -- the relationships among viewer, art form, artist, and culture, at specific points in time.

What is the relationship between art and society? What is *art* and who determines this: the artist, the viewer, and/or society? How does commentary on art differ from commentary on non-art? What is an *aesthetic experience*, and is this a necessary ingredient of art criticism? What part does the viewer, artist, and culture play in the interpretation of art? What is the role of art criticism in society? Does criticism vary between cultures and/or over time? Various answers to these questions result from different orientations to the relationships between the components -- artist, viewer, art form, and culture -- and yield numerous theories of art criticism.

My personal orientation to art criticism centers on the cultural component. Many art theorists take this contextual position (Beyer, 1981; Burke, 1968; Christian-Smith, 1987; Clark, 1973; Donahue, 1985; Duncum, 1987; Geertz, 1976; Goronov, 1981; Lanier, 1963; Petkus, 1985; and Wolff, 1975). Janet Wolff (1986) claims that works of art are not self-contained entities, but are the products of specific historical practices, by identifiable groups, in specific conditions. She provides a sociological approach to the study, interpretation, and criticism of art. A sociological approach places the components of artist, viewer, and art object all within the context of culture. I believe that only through the lens of culture do the concepts *art form, artist, and viewer*, possess meaning. Art is intricately tied to life; its understanding is always in reference to experience (Dewey, 1934).

Within this setting and in its most general sense, art can be defined as anything special -- any *thing* that is significant beyond the ordinary. These specialized objects (art) are defined on numerous levels: personally, familially, geographically, ethnically, nationally, etc. These various categories of art change and evolve at various rates with time. Everyone with sensory perception differentiates between art and non-art, good and bad art, art they like and art they don't; some more consciously, more often, and more dogmatically than others. So whose judgment is correct? Do some people know more about art than others? Are some objects better art forms than others? It seems to me that convictions of *correct*, *more*, or *better* are all relative terms; terms dependent upon a judgment base. Unless this base is known, one cannot determine correct, more, or better. This is why a contextual view of art criticism is necessary.

The base from which artistic judgments are rendered is not the same for all people. Inherent physiological and mental differences between individuals compounded with various social constructions of reality yield numerous standards of aesthetic judgment. Unless these social constructions are known and shared, with individual differences accounted for, consensus in art is mere chance or totalitarian imposition. What the viewer brings to the art form -- the individual physiological perceptual apparatus *plus* their cultural of reality *plus* the timing of the encounter -- all influence how the form is interpreted and valued. Thus art criticism, to be truly understood, must be viewed from a contextual perspective.

Does this mean all criticism and art forms are equal? Only if reality could be stretched to its illogical and unrealistic extreme -- a noncontextual vacuum -- would all objects and critiques be equal. But for humankind, a vacuous world will never exist, therefore all criticism and art forms will never be equal. All critiques in *real* life are bound to a judgment base which is dependent upon a cultural orientation. One's cultural orientation renders some judgment bases better than others. The same is true for art forms;

some will be better or worse according to the standards by which they are judged. To seek an almighty Art, or Criticism is as futile as looking for Truth; our avenues of knowing can only reveal *truth* as our biased perceptions construe it.

The more important aspect of art criticism is not evaluating good art, but rather examining why, how, and in reference to what, judgments are being made. It seems to me that art criticism in its broadest sense is concerned with fostering a vital understanding of the physical manifestations of a culture -- perceiving and comprehending the visual products of civilization. *Which* understanding of *which* visual products from *which* context are the major questions art criticism must initially answer. How we answer these questions reveals who we are, where we have been, and how we can affect the future.

Incorporating art criticism into the curriculum is a worthwhile and necessary component of art education. Criticism is considered essential to the acquisition of skills and abilities, to the development of taste, and to enlightened participation in one's culture (Kauffeld, 1989). It is thought to positively strengthen existing art programs by integrating visual and verbal skills into productive interaction involving complex cognitive thinking (Atkins, 1989; Smith, 1983). Teaching criticism is believed to increase perceptual skills, facilitate cognitive development, and even enhance the reading ability in young children (Janov, 1986; Smith, 1983). The National Endowment for the Arts (1988) claims that art education should provide all students with the critical skills necessary to make informed choices about the arts. Art criticism is now commonly practised, to some degree, at all levels in most schools.

Presently, typical classroom art criticism is done in reference to a set of fine arts reproductions -- copies of famous works primarily found in museums and galleries around the Western world (Gordon, 1988). Some art criticism programs are sponsored and/or executed by members of the community and are done in addition to the designated "art time." These include picture study programs, great artists series, mini-museums, etc. More often art criticism is conducted by the art teacher in the classroom as an adjunct to studio production (Landis, 1987). Typical art talk consists of formal comments made in reference to a famous work of art such as *The Mona Lisa*. The talk generally begins with statements of description, followed by statements of analysis, interpretation, and finally, some sort of judgment or evaluation.

This four-stage process of criticism -- description, analysis, interpretation, evaluation -- is also utilized by most professional art critics (Kostelanetz, 1976; Titchener, 1987; Pepper, 1949). The classroom version is usually attributed to Edmund Feldman (1981), but has its roots in Monroe Beardsley and others (Geahigan, 1979; Feinstein, 1989). According to Feldman the goal of this approach is to slow-down the process of judgment, while enlarging understanding, increasing satisfaction or enjoyment, and developing a set of standards by which to judge art (Feldman, 1981).

Feldman describes the four stages as follows: *Description* consists of taking an inventory – listing compositional "facts" about the art work while avoiding the drawing of inferences. *Analysis* consists of describing how the "compositional facts" relate to one another to form a composition, making assertions that would not be subject to disagreement. *Interpretation* consists of expressing the meaning of the art form, based upon evidence in the work. And *evaluation* consists of ranking the art form in relation to other works in its class.

This four-stage formalist process remains *the* approach to art criticism in the schools. It is found in nearly all classroom applications of art criticism and is deemed the "traditional approach" to art criticism in education (Kordich, 1982; Hollingsworth, 1982; Feldman, 1981; Gaitskell et al., 1982; Chapman, 1978; Eisner, 1972; Hurwitz & Madeja, 1977; Smith, 1967; Barkan and Chapman, 1967; Geahigan, 1979; Clark, 1973).

An influential proponent of this method is The Getty, the multi-million-dollar foundation developing and promoting a discipline-based art education. Members of The Getty describe art criticism as "the skills required to experience, analyze, interpret, and describe the expressive qualities of visual form," firmly echoing the traditional approach (Getty, 1985, p. 17). Here the professional art critic is specifically cited as the role model for students of criticism, while the objects presented for critique are selected from famous works found in various museums (Getty, 1985). Examples of art criticism such as this, emphasizing the four-stage approach, the formalist tradition, the fine arts, and the professional art critic are found in numerous texts and articles in art education (Clark and Zimmerman, 1978; Feinstein, 1989, Borgmann, 1981; Carpentier, 1987; Lankford, 1980; Donahue, 1985; Clark, 1973). It is the dominant method for art talk in a classroom.

Since art talk has now become part of most art curricula, the concern of art educators has shifted from broadening the content of art, to questioning what constitutes worthwhile and legitimate art talk. Incorporating art criticism into the curricula in the traditional manner just described has had little effect on art education (Lanier, 1976). Many claim there is scant evidence of success in students of the development of critical skills and aesthetic sensitivity to perceive visual properties (Arnheim, 1974; Clark, 1973; Lanier, 1976; and Borgmann, 1981). This lack of critical skill is evidenced in the number of Americans naive in the ability to perceive, evaluate, and understand the visual imagery of their culture (Gardner, 1974; Mittler, 1973; Wilson, 1988; Borgmann, 1981). The National Endowment for the Arts (1988) claims that most students have no tools to develop the critical attitudes that would enable them to become discriminating viewers and listeners.

These remarks result in part from the small amount of time allocated to art criticism within the curricula and texts, but largely result from the traditional approach of art criticism used (Early, 1985; Clark, 1973). Art criticism in general needs to be considered more seriously as an important aspect of art education (Lankford, 1980). Traditional classroom art criticism in particular needs to be examined more carefully and perhaps restructured or abandoned (Borgmann, 1981). The traditional four-stage process may not be an adequate approach for public school art criticism.

Most objections to traditional art criticism are aimed at the notions of formalism, the fine arts, and the professional art critic to which the method adheres. Formalism is the general aesthetic orientation behind the four-stage approach. Formalism judges art by the quality of its formal organization -- the elements and principles of design -- inherent in the art object. In its purest sense, formalism does not consider any information that is not inherent in the art object. It ignores all relative information such as cultural contexts and personal circumstances of the viewer (Carpentier, 1987). It examines art as though it exists in a vacuum, providing a method for dealing with all art under the guise of a neutral perspective (Petkus, 1985). However, the price for the apparent neutrality is the exclusion of what constitutes meaningful criticism -- the viewer's emotions and the cultural references. "Formalism blinds us to the data upon which comparative understanding can be built" (Geertz, 1979, p. 30). It removes art from the common purview and renders it inaccessible and incapable of being integrated with human activity (Petkus, 1985).

The supposed neutral perspective of formalism obfuscates the reference point from which judgment is made. In formalism, the reference point for judgment comes from the professional art critic, she or he has developed the necessary skills and breadth of knowledge from years of experience and proper education. These experts serve as the high priestess' in art criticism (Clark, 1973). This hierarchical power structure makes the average student feel inadequate in rendering aesthetic judgments, because it locates the standards for judgment outside the individual viewer.

It also puts the critic in the powerful position of defining what constitutes legitimate art. The objects professional critics define as *art* tend to be the fine arts -- the arts of the rich and powerful -- which comprise but one sector of the totality of visual art forms (Carpentier, 1987). Consequently, traditional art criticism fosters an elitist view of art by disregarding the majority of aesthetic objects which lie outside this domain of the fine arts. "Art" as defined in traditional classroom art criticism is placed beyond the realm of ordinary experience for most people.

This traditional approach to art criticism is being questioned, because of the issues resulting from its connection to formalism, the professional art critic, and the fine arts. Some art educators maintain that art criticism involves more than the perceived attributes of the art object, the artist, the viewer, and the culture(s) in which they exist. All these factors influence the meaning of art and are crucial to defining, understanding, and valuing it. By using formalism as *the* traditional approach to art criticism, the personal attributes and circumstances of the viewer, as well as the culture(s) in which both art object and viewer exist, have been discounted or ignored. In addition, defining art and the standards by which it is judged has been removed from the individual viewer and relegated to the experts. Isn't there a better approach to art criticism in the public schools?

Is there a model of criticism which allows for a more diverse definition of art, situates the art form and viewer in a cultural context, allows for a panoramic response to art, and still appreciates the inherent visual qualities of the art object? Is there an approach to art criticism that is more democratic and dialectic in nature? To answer these questions, various aesthetic theories and orientations to criticism need to be examined. When judging these domains, many assumptions concerning the role of schools and art come into play. What is the purpose of public education in the United States? What is the function of art education within this institution? How does this relate to the role art serves in our culture and/or in our personal lives? What part should art education play in schools and society? Answers to these questions provide the foundation upon which the need for a new art criticism arises, therefore warrant some brief discussion.

The major purpose of schooling in a democratic society lies somewhere between the divergent goals of perpetuating the status quo (providing continuity and preserving what's good) and fostering social change (allowing for individual differences and improving what's adverse) (Kleibard, 1986). The curriculum pendulum slowly swings between these poles, continually changing the content and approach to education to accommodate the shifts. The whole system is in constant flux with numerous battles being fought on multiple levels at all times. Art criticism is but one area in which some of these battles are played out.

Traditional art criticism employs an approach to curriculum which mainly pursues the goal of status quo. This present dominant methodology is fundamentally a theory of technique, a reconstructed view of the methods employed by the sciences and industry. This borrowed approach, sometimes called the Tyler rationale, social efficiency model, scientific management, or technocratic rationality, is attributed to Ralph W. Tyler (1949). The technocratic rationale is a linear approach that assumes certainty and neutrality. It emphasizes efficiency of means, predictability of outcomes, and manipulation and control of variables. Experts establish policy to ensure control and maintain accountability. Learning is reduced to classroom management, with conflict, variation, and choice avoided (Apple, 1979).

The traditional four-stage approach to criticism exhibits this dominant curriculum methodology in numerous ways. Through formalism, it creates a technical language representing the internal relations of art forms in abstract, transposable terms (Geertz, 1976). This language presents itself as value-free, impartial, and blind to class, race, gender, and time (Rees and Borzello, 1988). Like the technocratic rationale, traditional criticism proceeds in a linear fashion: description, analysis, interpretation, then evaluation. This order is contrary to natural criticism which begins with judgment. Traditional criticism also manipulates and controls the variables of object, viewer, artist, and culture: The art object is controlled through the experts, the professional art critics, who define and select what constitutes "art." The historical and theoretical assumptions operative in this process are suppressed, because the critic speaks as though the criteria applied are self-evident, timeless, laws of nature (Burgin, 1973). The viewer is controlled through formalism's "neutral" analysis of the art object, which originates outside him/her. Through the formalist frame of questioning, the artist and culture are controlled by making then nearly irrelevant. Traditional criticism legitimizes the status quo and provides for continuity through the construction of a national heritage as an ideological site for renewing a selectively conservative vision of the past within the confines of an authoritarian and ritualized present (Rees and Borzello, 1988).

These concerns are now being addressed as the curriculum pendulum swings in the opposite direction toward education for social change and individualism. The methodology used here is referred to as the sociology of curriculum, which places a greater emphasis on the sense of the politics of school knowledge. It challenges the claim that school knowledge is objective, analyzes the role of schools in society, and attempts to understand the relationship between cultural forms and structural limitations (Anyon, 1983; Apple, 1982; MacDonald, 1981; Wexler, 1983). Neo-marxism, the approach commonly employed by the sociology of curriculum theorists, provides a general theory of social organization to which all cultural and social practices can be related. It also provides a procedure to understand the nature of dominant culture and social processes, a range of alternatives, and a fixed point from which to proceed (Duncum, 1987).

From this perspective, art can be viewed as a means of bringing about political, economic, and social change (Crawford, 1987). Control of the arts and the policies and practices associated with them are viewed as culturally and economically biased against those who cannot gain the significance of the dominant aesthetic (Petkus, 1985). The sociology of curriculum provides an educational philosophy upon which objection to the traditional approach to art criticism can be based. It also provides a framework from which to seek an appropriate alternative, one that is contextual and empowers the individual and non-dominant groups. It points to the need for development and refinement of a materialist theory of aesthetics, which re-examines the traditions represented by a concern for disinterestedness, physical distance, presentational features of the object, etc,; and replaces them within a tradition which views aesthetics as important socially, politically, and ethically (Beyer, 1981). It addresses the need to provide aesthetic experiences for students that work toward a more just world (Beyer, 1981).

This philosophical stance in education governs the perspective from which judgments concerning art and art education will be rendered. The focus of this study is to seek a method of art criticism that can be readily used in the classroom that coincides with this view of education. An alternative approach to traditional classroom art criticism must address the issues of: defining art, providing a cultural context, allowing a panoramic response, respecting and considering the inherent qualities of the art form, and being democratic and dialectic in nature. This study builds upon present aesthetic theory and approaches to criticism, while working towards a method of criticism that considers: the viewer, art form, artist, within a cultural context.

The limitations of the study are due primarily to its focus. Being pragmatic rather than theoretical, the emphasis will not be to establish a grandiose aesthetic theory and resulting criticism, but rather to seek an existing approach (with possible adaption) that provides a superior alternative from what is presently practised as art criticism in American public schools. The emphasis is on practice, coming up with a model that can be readily used and understood in the K-12 public school setting. The study remains hypothetical in the sense that the new method will not be tested on various populations in specific places. The application of the method will be illustrative of what could be done rather than a test of what is done. (Perhaps future research will result in the actual testing of the method on various populations and situations.)

The method selected as an alternative to the existing views of art criticism is Kenneth Burke's (1968) Dramatist Pentad, a critical method of analysis traditionally applied to literary forms. It is my contention that this critical frame can also be used to examine visual art forms, bringing to art criticism a generative model which enables us to ask a set of relevant questions from a variety of perspectives in reference to any object (Burke, 1945). Dramatism is not being advocated as the methodological end-all/be-all, but rather as the most comprehensive alternative to date and a vast improvement over traditional classroom art criticism.

All methods and approaches to art criticism thus far tend to focus on one of the elements -- viewer, art form, artist, culture -- ignoring or minimizing the others. Formalism accentuates the art object, contextualism the culture, psychoanalysis the artist/viewer, etc. Emphasizing one particular element distorts reality and provides a partial view of the entire process. The superiority of Burke's Dramatist Pentad is that it provides a framework which includes all the elements *and* incorporates other approaches while pointing out their biases.

Burke (1968) defines Dramatism as "a method of analysis and a corresponding critique of terminology designed to show that the most direct route to the study of human relations and human motives is via a methodical inquiry into cycles or clusters of terms and their functions" (p. 9). Through the use of the Pentad, Dramatism considers motives in a perspective that treats language and thought primarily as modes of action. It offers a system of placement which enable various classes of theory to be generated. It reduces the subject synoptically, while still permitting great scope and complexity. It is a marriage of paradox and metaphor that accounts for unity and divisions and has the flexibility to penetrate several layers from a variety of angles (Kimberling, 1981).

Strictly speaking it is a theory of terminology that deals with human motives: What are people doing and why are they doing it? The method provides a structure to answer these questions that also reveals the perspective from which the judgment is made. This is accomplished through Burke's Pentad -- the five terms: act, scene, agent, agency, and purpose. "Act" names what took place in thought or deed; what was done. "Scene" provides the background of the act, the situation in which it occurred, when and where it was done. "Agent" refers to the person performing that act, *who* did it. "Agency" is the means or instruments used in the act, how it was done. And "Purpose" accounts for why it was done (Burke, 1945). These terms can roughly correlate to the following "art" terms: Act -- art object, Agent -- viewer, Agency -- artist(s), Scene -- culture, and Purpose -- intent. Ten permutations result from manipulating the terms: scene/act, scene/agency, scene/purpose, scene/agent, act/purpose, act/agent, act/agency, agent/purpose, agent/agency, and agency/purpose (or in art terms: object/culture, object/viewer, object/artist, object/purpose, culture/viewer, culture/artist, culture/purpose, viewer/artist,viewer/purpose, and artist/purpose). These ratios focus on specific relationships between terms in the Pentad, and are useful during analysis.

The terms are simplistic and easy to understand, yet their range is far. All terms are necessarily ambiguous, because they overlap into one another. Human motives can be shown to arise out of them and to terminate in them, because the Pentad is a generating principle.

> We have likened the terms to the fingers, which in their extremities are distinct from one another, but merge in the palm of the hand. If you would go from one finger to another without a leap, you need but trace the tendon down into the palm of the hand then trace a new course along another tendon. (Burke, 1968, p. 19)

If you reduce the terms to any one of them, you will find all of them branching out again; one is not enough. It is by reason of the pliancy among the terms that philosophic systems can pull one way and another. The margins of overlap provide access (without a leap) to any other term. No great dialectical enterprise is necessary if the terms merge. If you reduce the pentad to one term and treat this as the essential terms -- the causal ancestor -- then you may proceed across the margins of overlap, deducing the other terms from it as the logical descendents.

The method has numerous applications. One could analyze a specific pentad, or compare one's pentad with anothers' viewing the same object, or examine one or more of the ratios in any one pentad, or alter one or more of the terms in the pentad to reveal other perspectives, or use the pentad to deconstruct criticism in periodicals, textbooks, etc. What one does depends upon the desires of the instructor and/or the student. The power of this method is its flexibility, scope, and complexity/simplicity.

When analyzing a pentad, numerous approaches can be taken, depending upon one's intent. Each term can be discussed separately. For instance, the Act (art form) might be formally analyzed; perhaps using Feldman's description, analysis, interpretation, evaluation steps. This could lead into a discussion of Agency (artists). Who are the artists? How does this relate to the art forms they create? This would lead into the expanding or narrowing the Scene (context): For whom is the work intended? When? What economic enterprises does it involve? How has the context changed? This leads into discussion of Agency (the viewer's role) and Purpose (why was this art form made? Why does it look, function as it does? etc.) One can see how involved this may get. It also illustrates how connected the terms are.

There are numerous other ways of dealing with a specific pentad. One might ask how the purpose influences opinion. One could examine how timing might influence evaluation. Each term could be stretched or hypothesized to illustrate the fact that it is but one of an endless number of viewpoints.

The procedure for the study entails a survey of present art criticism to see the evolution of, and alternatives to the prevailing classroom approach. The hypothesis is that Burke's Dramatism can be used as a superior alternative to what presently exists as classroom art criticism. Grounding Burke's Pentad in a philosophy of aesthetics, then explaining and adapting the method to visual forms rather than literary forms follows. This includes an examination of the issues of defining art, providing a cultural context, allowing a panoramic response, respecting the inherent qualities of the art form, and being democratic and dialectic in nature; showing that Burke's Dramatist Pentad can effectively deal with all of these factors. The method is applied to various art forms (fine arts, popular arts, folk arts, ethnic arts, children's art, nature, non art) under various circumstances, illustrating how it overcomes the limitations of the present traditional approach. The Pentad is also used to analyze other approaches to criticism. The study concludes with a discussion of the method and other applications as well as implications for further research.

Traditional classroom art criticism -- focusing on the fine arts, formalism, and the professional art critic -- does not directly or sufficiently deal with the art of the majority of students (Sutopo, 1987). This dissertation is an attempt to move art education in the direction of social relevance, individualism, and cultural pluralism, by seeking a method of classroom art criticism that does more than formal analysis of the fine arts, and hopefully moves toward a better, more just world.

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